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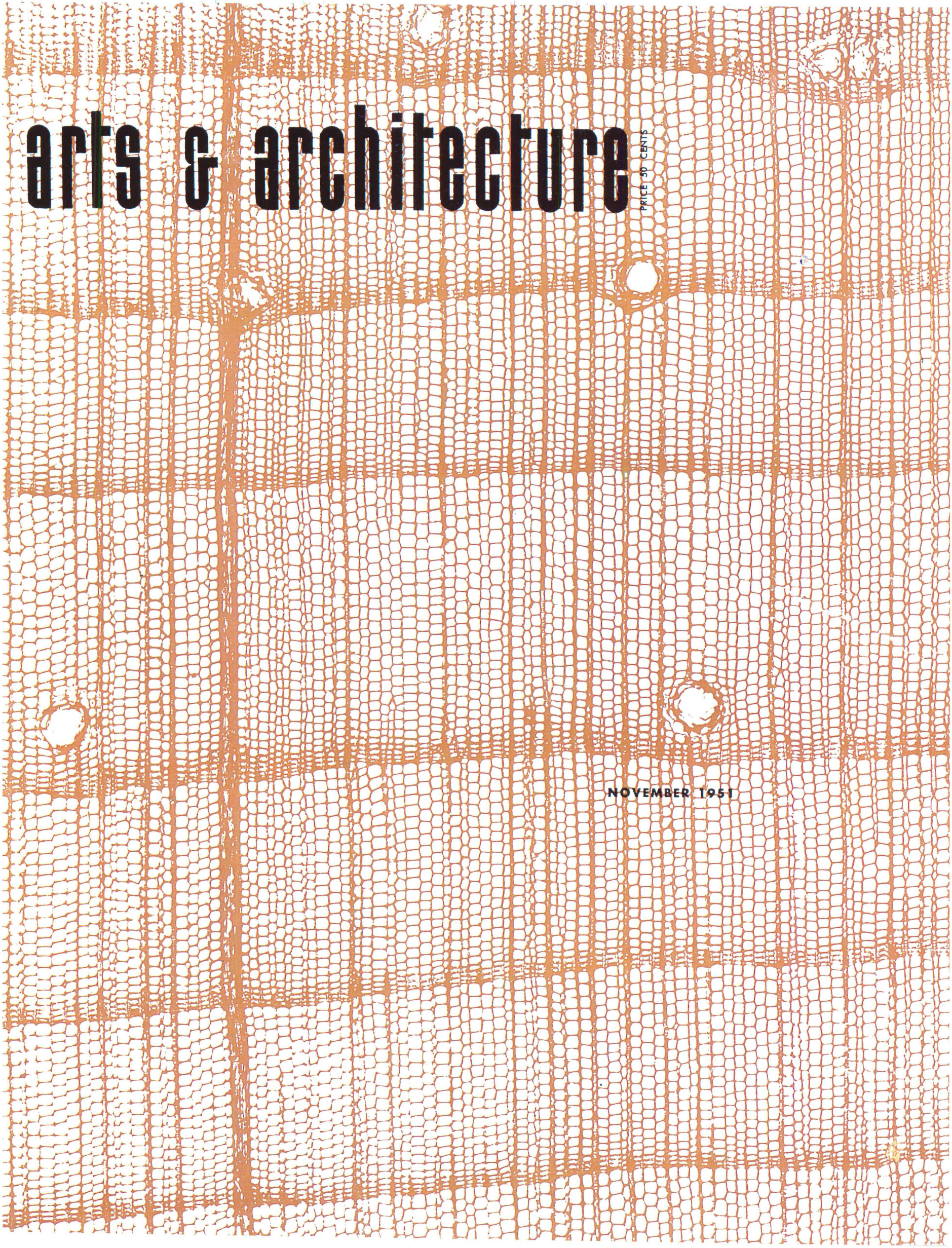

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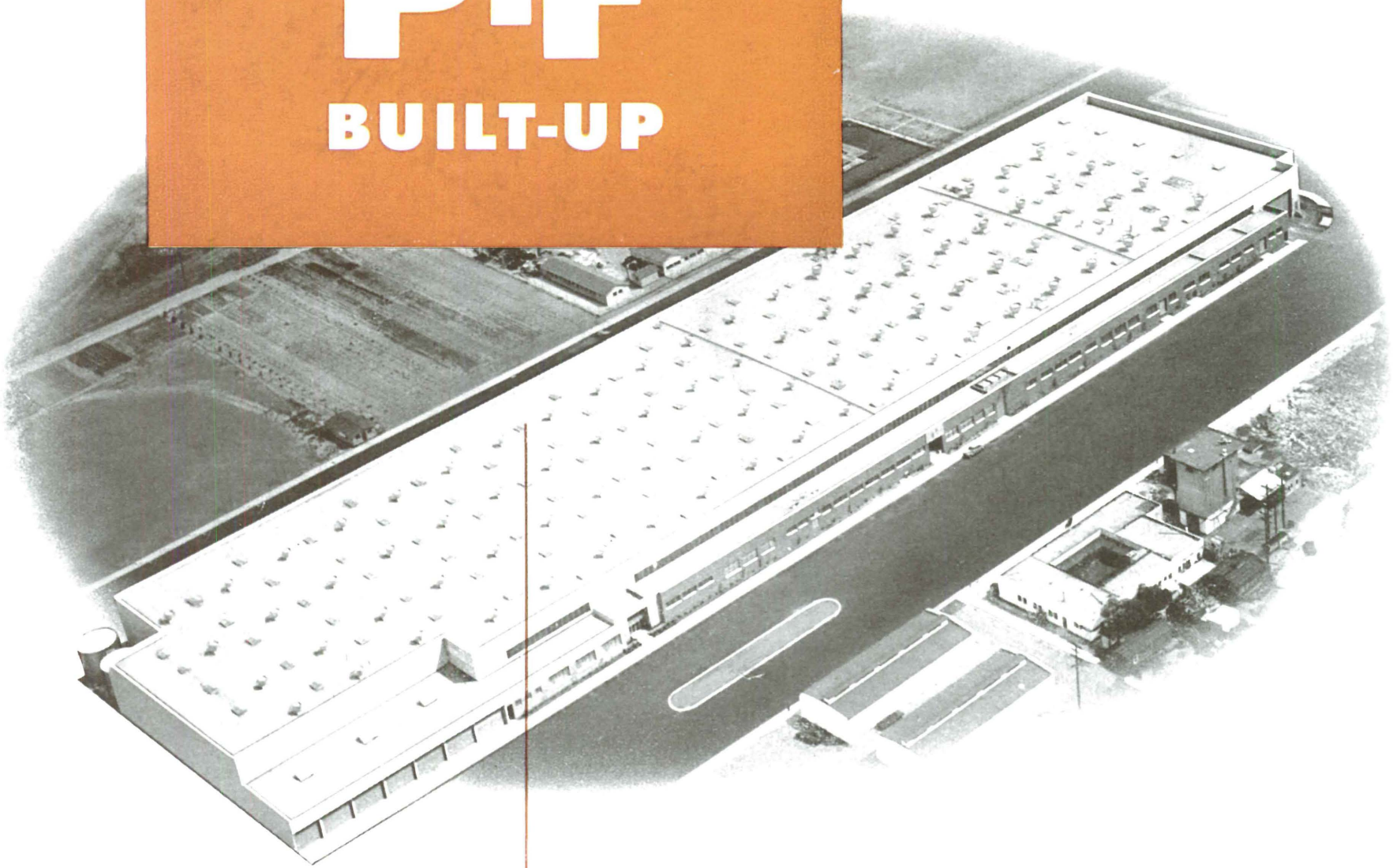

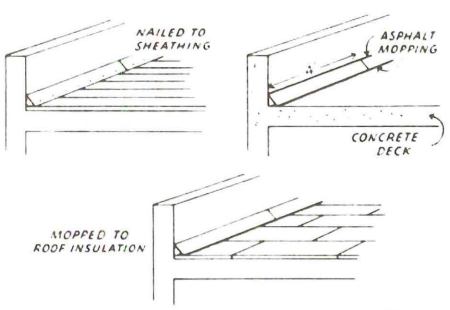

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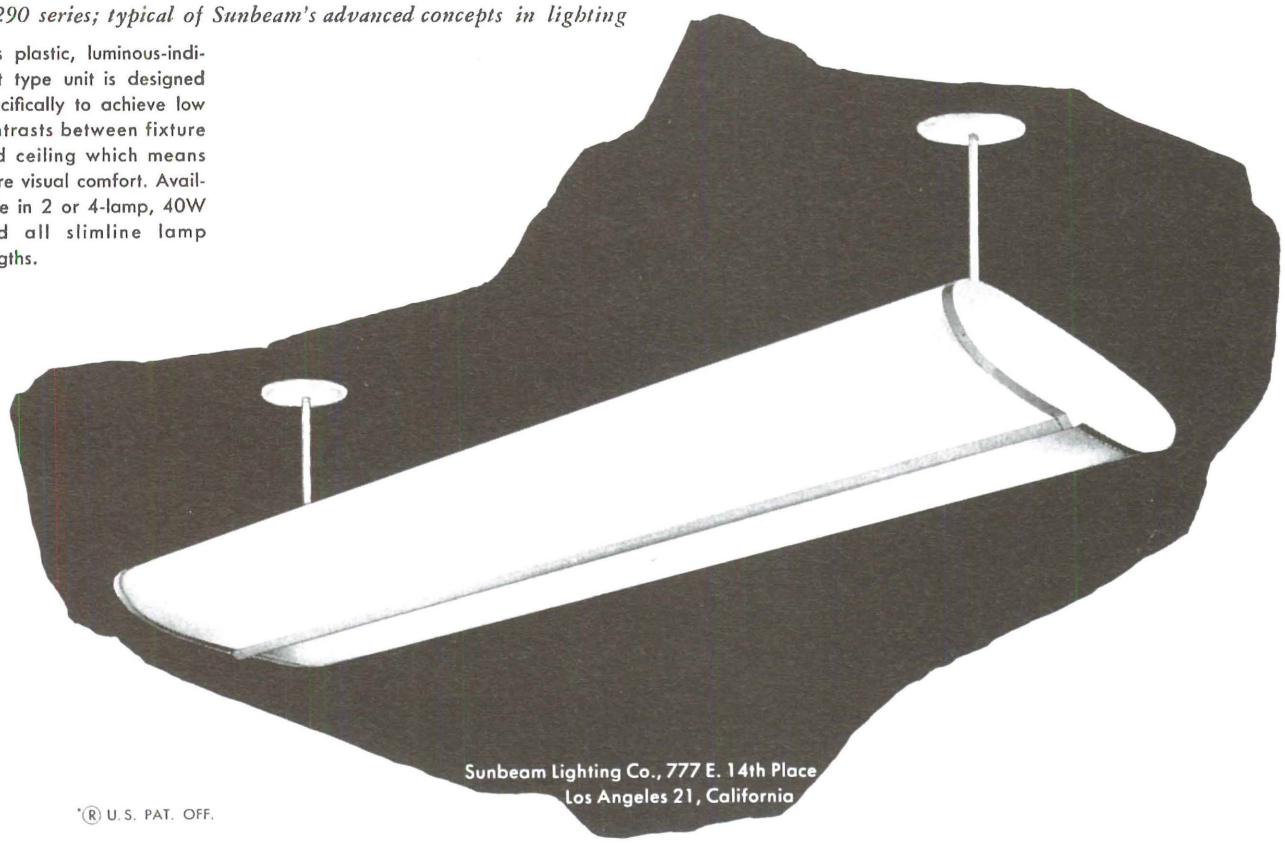

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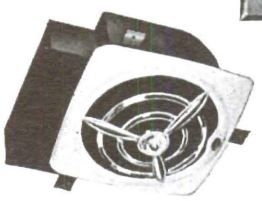

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ART

LOUISE BALLARD

For those who wonder what modern art is coming to, the answer, as far as the San Francisco Bay region is concerned, is to be read in two concurrent exhibitions in October. In the **New Works by Bay Region Painters and Sculptors** exhibition at the San Francisco Museum and at the **Richmond Artists' First Annual Open Art Exhibition** at the Richmond Art Center the trend is almost universally toward pure abstraction. Painting has abandoned the third dimension almost altogether. Its effects depend on the movement of planes of color (often no larger than a brushstroke) on the tensions between lines and areas, on the variety and originality of the textures produced, on the moods evoked by the colors and forms. The premeditated and the calculated seem to have given way to the spontaneous and the accidental; the majority of the paintings give the impression of having evolved through a manipulation of colors and forms until a satisfactory relationship is achieved. Only a few appear to be the result of the analysis of "real" forms, and even fewer can be called even remotely "representational." Sculpture on the whole seems to show more analysis of form which results in semi-abstractions but there are also many pieces which appear to be elaborations on "found" objects, and many which are completely abstract. The earlier emphasis on exploitation of the innate qualities of stone, wood, metal seems to have given way to an interest in the invention of novel effects.

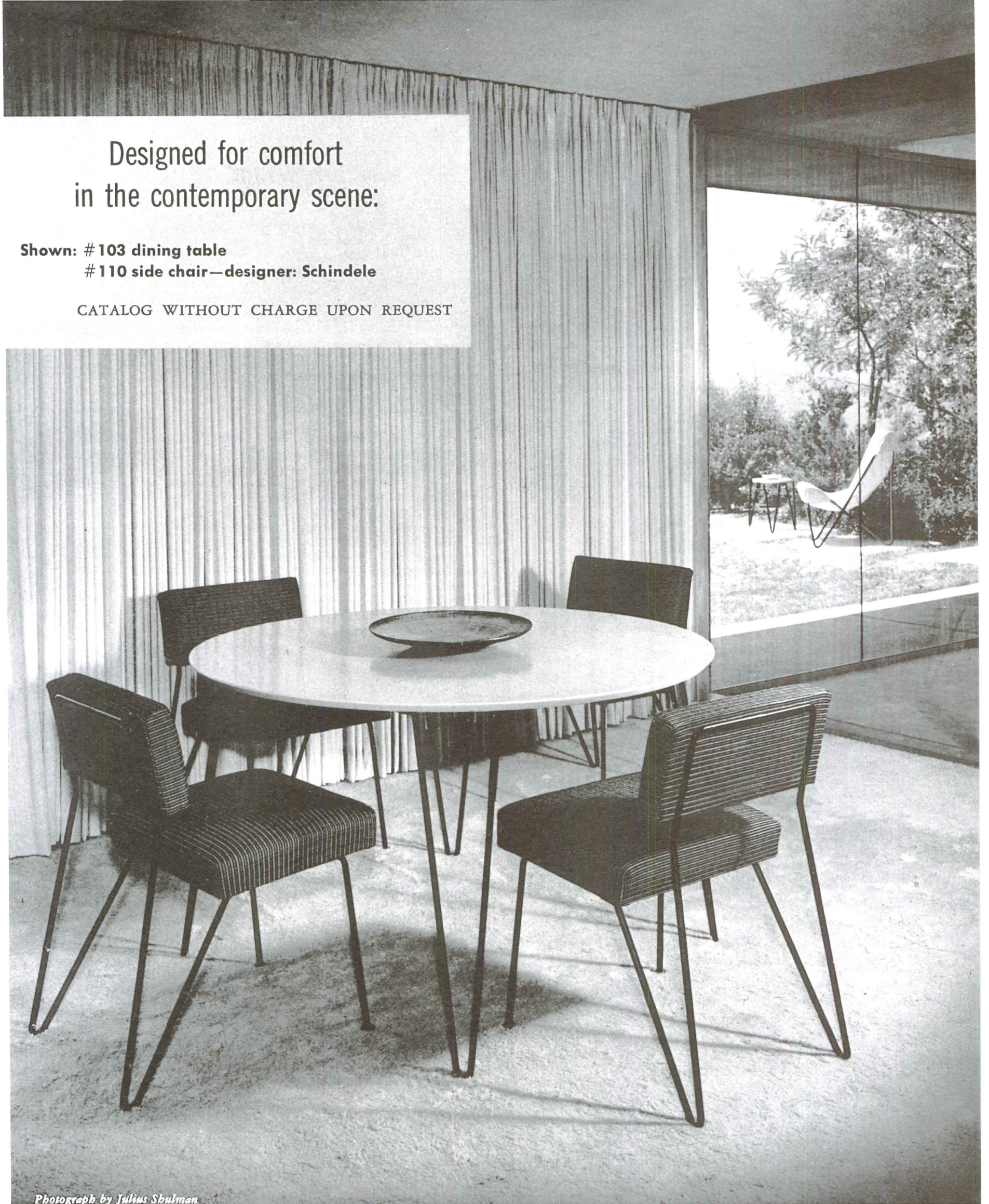
The two exhibitions cannot be considered a complete cross-section of art in the Bay Area but there are sufficient number of artists represented to establish their style as a major tendency in the region. Though many artists are included in both shows, there are approximately a hundred painters and twenty-five or thirty sculptors whose work is to be viewed in these two exhibitions.

The San Francisco exhibition is interesting in that it consists of invited works of artists who were chosen by vote of their colleagues (who had exhibited in previous annuals at the Museum) as those doing the most significant work in the area. The Richmond exhibit was chosen by a Painting Jury consisting of Alfred FrankenStein, John Haley, and Felix Ruvolo, and by a Sculpture Jury of Elah Hale Hays, Richard O'Hanlon, and Harry Crotty.

At first glance, the San Francisco show seems very superficial, filled with noisy paintings, many of which seem to have been included merely because they are in the currently popular style than for artistic merit. Nevertheless, there are several excellent paintings in the group, mature, controlled expressions. Dick Sears' **Internal Combustion and Reciprocation** is one of the best. It conveys with great ingenuity and cleverness the idea of an involved, mechanical construction. The sensitivity of its brushwork and its muted color alone set it apart from most of the exhibition. Alex Nepote's **Ominous** towers above the other "representational" paintings and is one of the strongest and most perfectly fused works in the show. Line, color, form, lighthouse, cliff, trees, sky all build up to a single impression of impending storm. Felix Ruvolo's **Transcending** is another good canvas, whose floating shapes of purple, green, black, and white show what an experienced, mature artist can do with the minimum of means. Other paintings I found interesting were by Onslow-Ford, McCray, Goldin, Varda, Loran, DuCasse, Baker, and Armer. There are many more which are well enough done but seem to lack expressive force, and there are also many which are crass and insensitive.

The sculpture is on a higher level of quality than the painting. Among the most professional pieces are Robert Howard's **Curator** with its amusing motion and Zygmund Sazevich's monumental **Mother and Child.** John Baxter's **Dragon's Egg** with its ingenious combination of metal and stone is another satisfactory piece.

The Richmond exhibition includes the work of a number of younger artists and their lack of maturity is less evident than their sincerity and freshness of vision which give this exhibition an air of conviction that the other lacks. Here the juries of awards did a good job and no one can quarrel with their choice of Erle Loran's **Triad** for First Painting Prize, Horst B. Trave's **7/30/50** as Second



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Prize, or the Honorable Mentions awarded to Charles Magnuson, Alexander Nepote, and Clayton Pinkerton. William Donaldson, Robert Neuman, and Fred Reichman also had outstanding canvases. The First Sculpture Prize went to Everett Turner and the Second to John Gill. Florence Swift and Robert Thomas won the Honorable Mentions. Harry Crotty's **Figure Dancing** was, of course, not eligible for an award but is one of the best works in the show.

There is no question that the Bay Region has an active, experimental group of artists who, on the whole, are doing work the equal of that produced anywhere in the country. The only complaint a critic may make is that the current styles are so beastly difficult to write about unless one indulges in the usual orgy of vague, adjectival references to tensions, symbols, and cosmic significance which as a rule merely make more abstruse an already complicated problem of interpretation. The emotional is hard to fix in words when one is dealing with non-verbal, anti-intellectual art and the result is apt to seem austere and empty.

MUSIC

PETER YATES

FRANCOIS COUPERIN AND THE FRENCH CLASSICAL TRADITION by Wilfrid Mellers: London; Dennis Dobson Ltd.; 1950—It was a great day for Couperin when this book came to the shelves. We have seen many times the influence one book can exert to make musicians suddenly aware of what had been always at hand. The Brahms-Chrysander edition of the **27 Ordres** for clavecin has been at hand since 1888; the complete works were printed by **Oiseau Lyre** in 1933. Except three French texts, there has been no literary interest in Francois Couperin **le Grand**, as his generation called him, nor any appraisal of his art. A century and a half of German bias in musical criticism has devoted to the Germanic succession the study and the authority by demonstration that the French succession no less thoroughly deserves. Now we shall see whether

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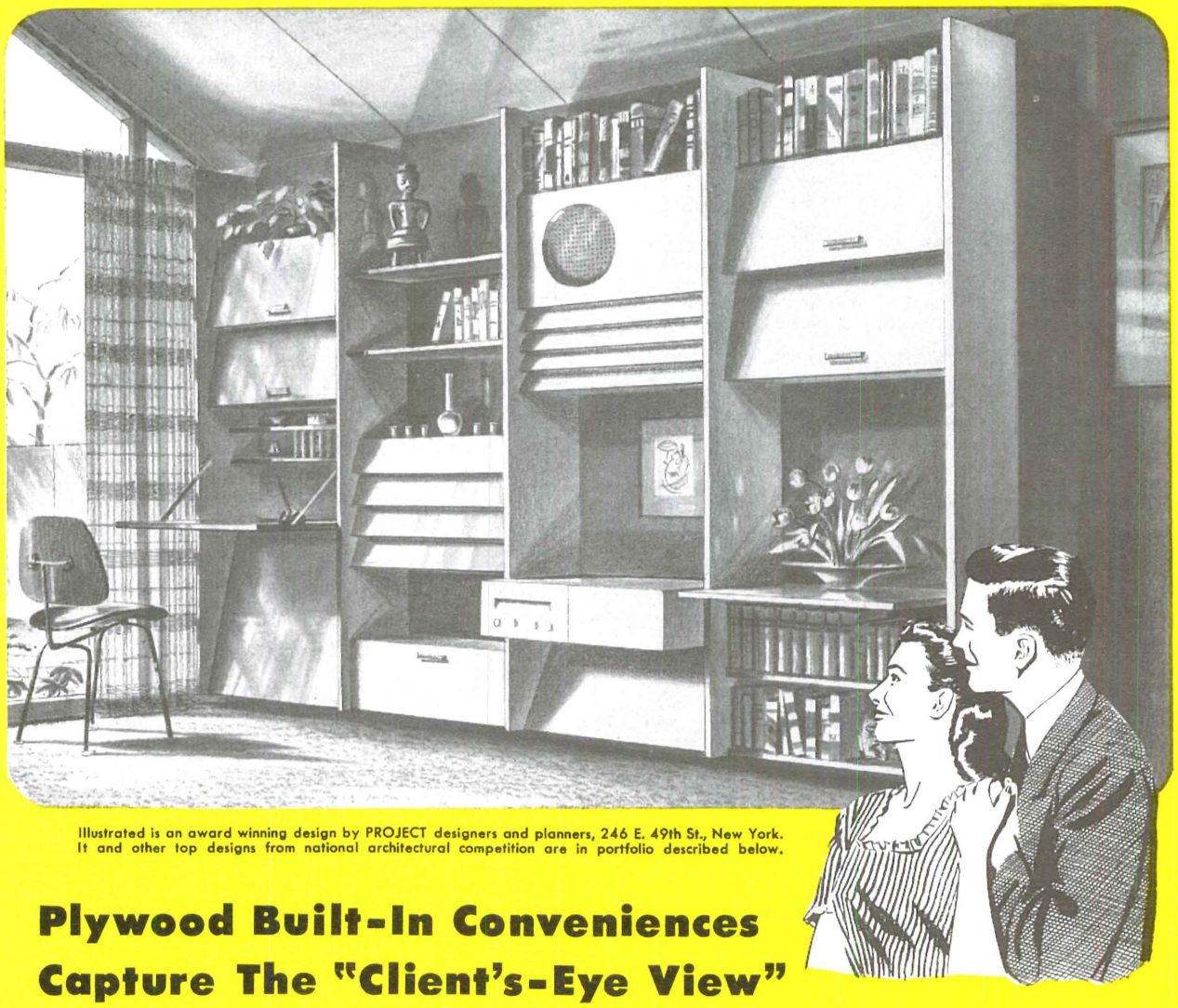

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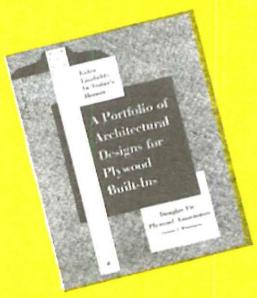

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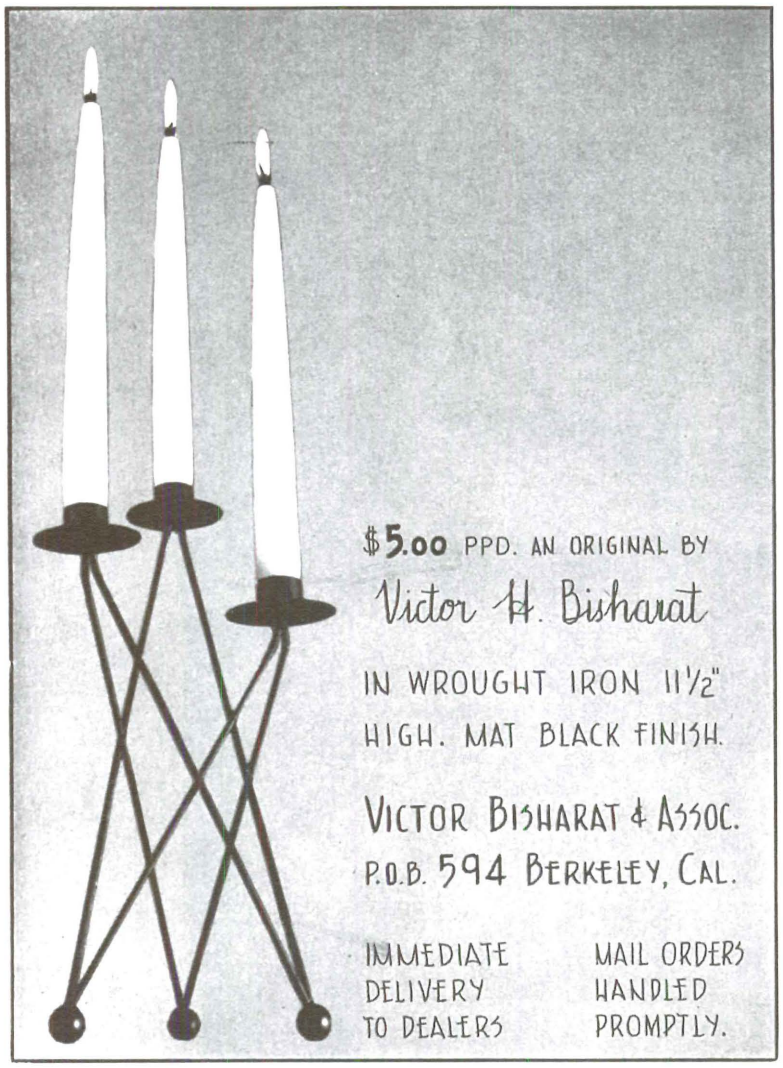

one good book, solidly thought and expertly fitted out with invaluable appendices, can awaken us to Couperin.

I had scarcely sent off my own little introduction to the art of Couperin: you may have read it in this column. One had to go with mop and duster into a long-closed, extensive salon of the common mind, into a hall of tapestries and mirrors, sweep cobwebs from the chandeliers, pull off drab coverings from the glowing silk upholstery and gilt legs of the most ornamental furniture the world has seen, none the less sturdy for the ornament, light centuries of candles and open the triumphal drapes upon vistas of imagined landscapes, formal gardens at the farthest remove from social consciousness, where reason and geometry govern the curvilinear fantasy of the baroque.

One had indeed to find a way of speaking which might link together the French quality of whatever in art is most French, so that one might make clear that whatever is most French is, if only for that reason, never trivial, that what is most Couperin need not suffer in comparison because it is not Bach. Sebastian Bach himself would naturally have been the first to say this. If the apocryphal correspondence between Couperin and Bach did not actually occur but survives in rumor only to make our mouths water, as Wanda Landowska has written in a discussion of this book for the **Saturday Review**, there can be no doubt how fundamentally the notated art of Couperin conditioned that of Bach.

By the time of Mozart French art, though still influential, had grown decadent. That first apotheosis of the international common man, Jean-Jacques Rousseau, in the midst of so many philosophical and amorous exploits, dashed off a light opera, **Le Devin du Village**; though the charm remained, the aristocracy did not; and one part of music was on its way to Hammerstein's Broadway and the Gershwin nights.

Mr. Mellers, wisely, does not presume that everyone can come to Couperin unaided. He has given us the tranquil biography unadorned with figurative romancing, beginning with the family tree, four generations of musicians from short-lived uncle Louis, a master in his own right, to the piano teacher Celeste who died ending the line in 1860. He has tried to explain in successive

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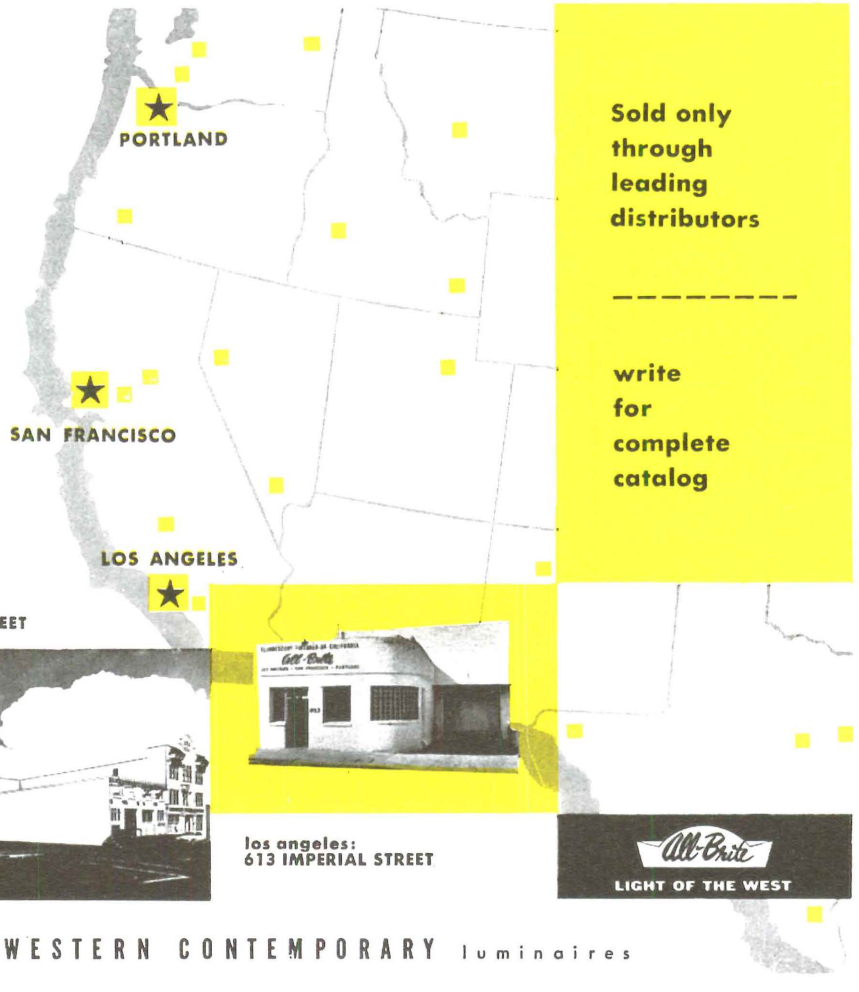

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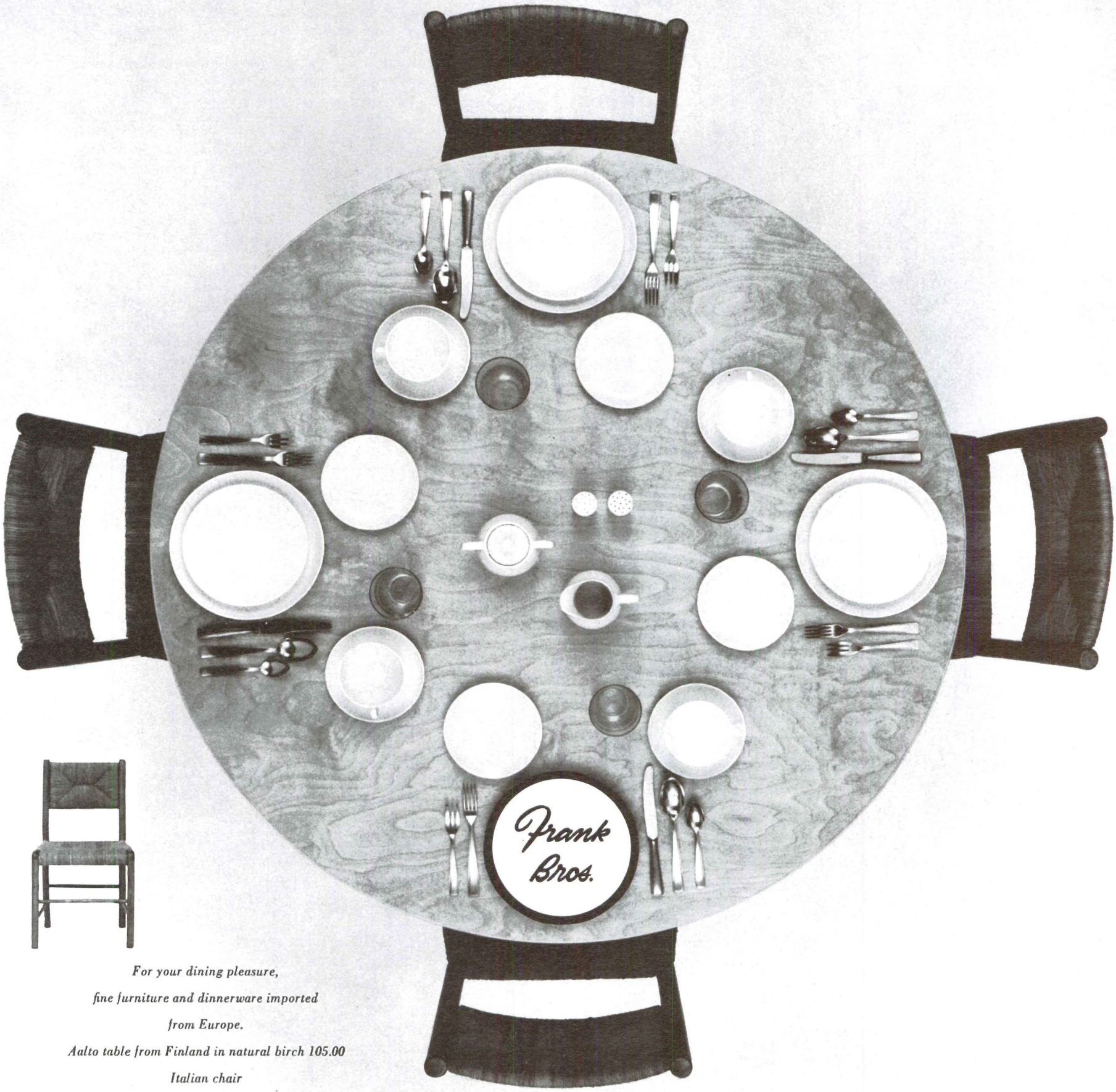

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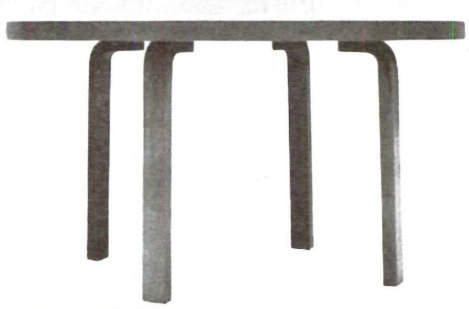

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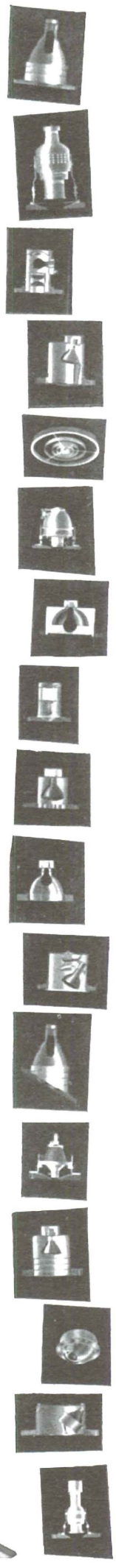

chapters the values and standards, the taste, and the artistic thought and workmanship of a society so stable that, when Francois' father died during his son's boyhood, the post he had held as organist of Saint Gervais was retained as his son's right until the boy should come musically of age. At eighteen Francois received the post which had been served meanwhile by his teacher, the chief French organist La Lande.

Grant that this stability was imposed from above by **le roi soleil,** that masterpiece of Augustan imitation, the hierarchically articulated tyrant Louis XIV, and rested upon a base of brutality and inchoate ignorance. Francois Couperin, like the tragedians Corneille and Racine, Moliére the comedian, the painters Poussin and Claude, speaks for and nobly summarizes the virtue of that civilization, when virtue being aristocratic could be honored with an aristocratic title, as Couperin was ennobled by his sovereign at the age of twenty-eight. If this title was conferred from above and gave Couperin much pleasure, the other title conferred by popular acceptance, **le Grand,** has been the more lasting and we may be sure gave him no less pleasure.

In these chapters as throughout the book the reader may complain of being asked to read many paragraphs in French, unassisted by translation. The result, for those with some knowledge of French, is worth the effort, for the quotations from contemporary writers convey the style of the period as no translation could do it, a lucid, expository directness, formal and ornamented but never roundabout or vague. One reads for instance Mme de Sévigné's witty report of Vatel, **maitre d'hotel** to Fouquet, who committed suicide when the fish did not arrive in time for dinner while the King was being entertained. "It was a shocking thing to happen at a fête that cost 50,000 crowns"; but the fish did arrive, if just too late to save the **maitre d'hotel.** It showed, society thought, "too nice a sense of honor, which is a good thing . . . and courage, which is also a virtue. Others thought his response a little in excess of the object; and excess is bad. Even a person so exalted as

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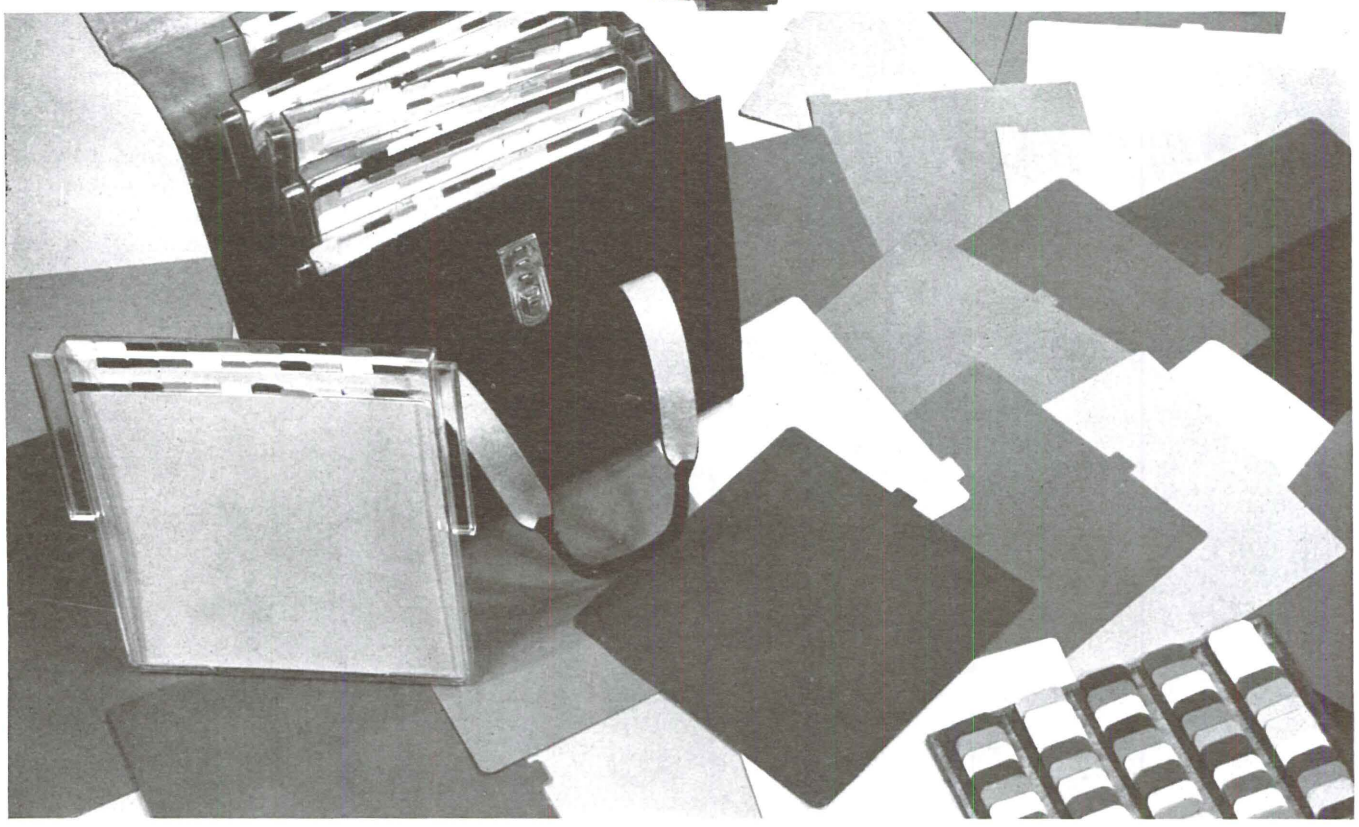

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the King showed delicacy in realizing that his visit was bound to cause trouble. . . ." Tears will not bring Vatel back to life: and then one needs the French: "on dina très bien, on fit collation, on soupa, on se promena, on joua, on fut à la chasse; tour était parfumé de jonquilles, tout était enchanté." There is the civilization and the barbarity, the real warmth and the insensitive protective coldness. In Couperin's music we retain the civilization and the warmth.

One has it there, sensibility, wit, irony, the gentle, delicate, persuasive, musical falling of the syllables, undeceived eye and exact evaluation, speech that is art and avoids no inference. The judgment is exact, all sensibility and no sentiment. The sentiment came with Rousseau afterwards, breaking down taste, except in the revolt against it, for more than a hundred years.

Unlike many heavily learned writers who have been turning out volumes recently, Mr. Mellers shows as genuine an enthusiasm for the music of his period as he does for its surroundings and grammatical apparatus. Anyone who can read these musical quotations must be esthetically insensible if he does not develop an urge to hear or have under his fingers the works of Titelouze, Denis Gaultier, Chambonnières, Louis Couperin, Lully, Marchand, La Lande. The chief failing of Mr. Mellers as a musicologist would seem to be that he enjoys music. He is in saving fact a composer. On the evidence one can be sure that he has played through, all by himself for his own pleasure, the entire twenty-seven **Ordres**, eight **Perludes** and incidental **Allemande**.

What is an **Ordre?** It is a collection or suite of moderately sized pieces, usually in dance rhythms, in the major or minor of a single key, linked together like the successive movements of a formal ballet. There is no attempt at structural development, no climax or finale. A few of the pieces are given their dance titles, gavotte, courante, sarabande, gigue; most are topically entitled, like paintings by Watteau, sometimes with literary or descriptive significance but often under a reference to a friend's name, not quite a portrait and not quite in harlequin dress, recreating an experience as

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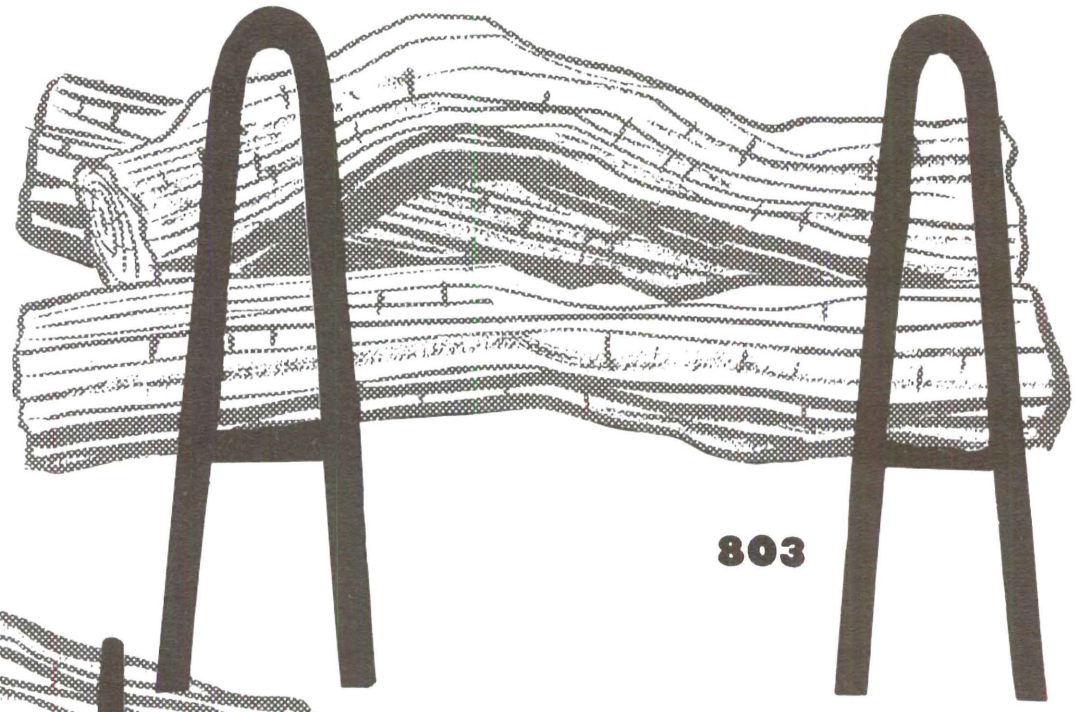

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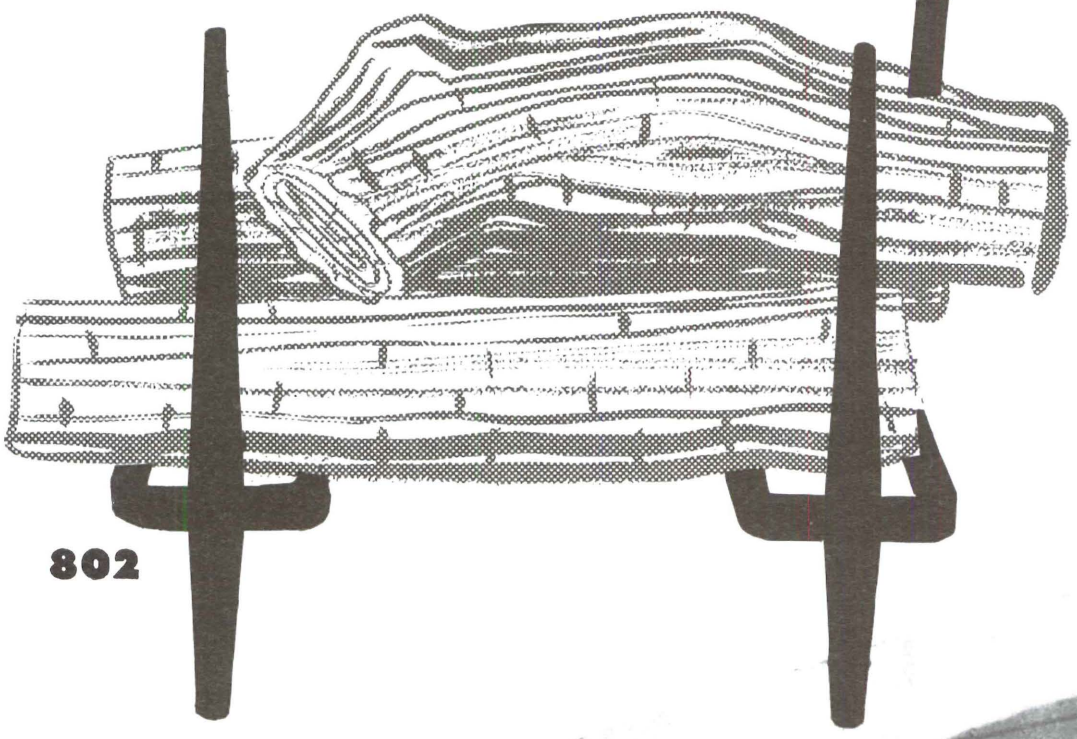

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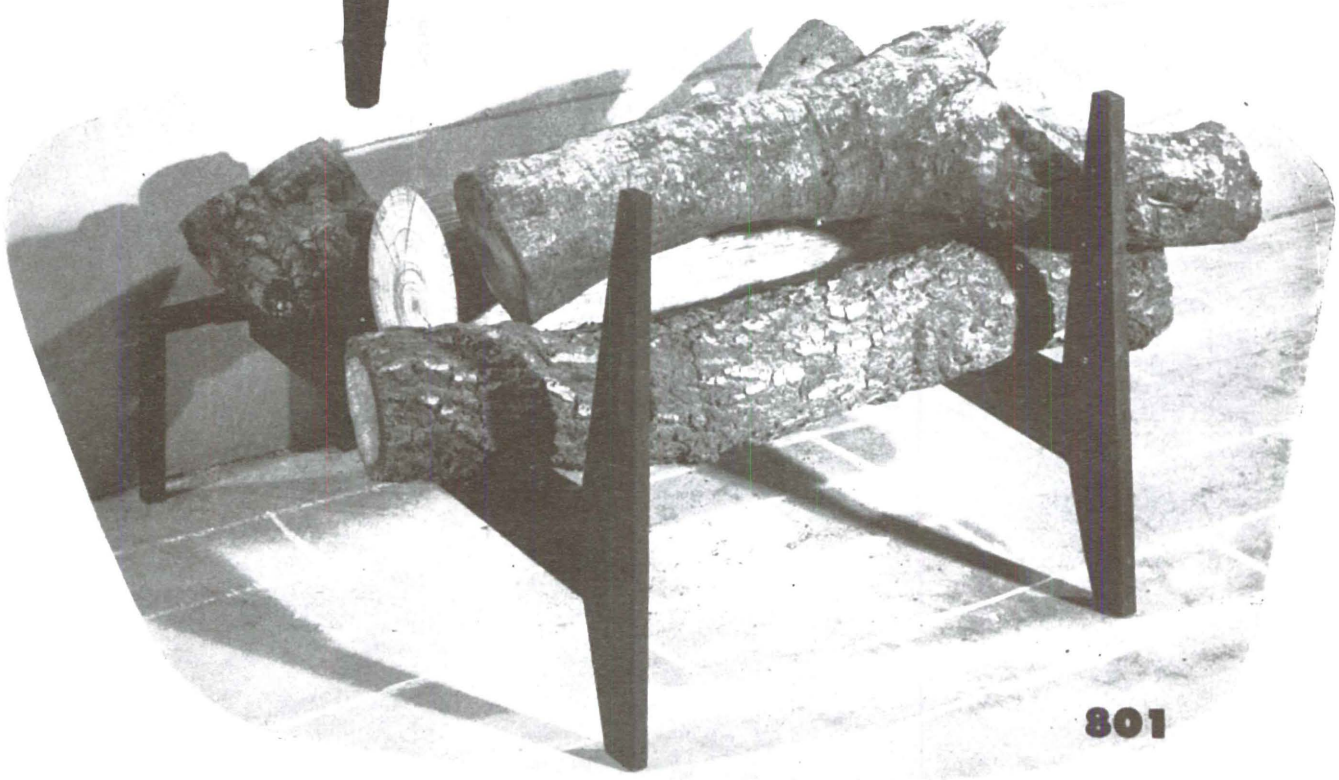

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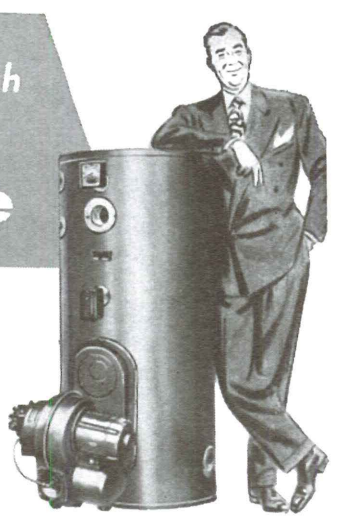

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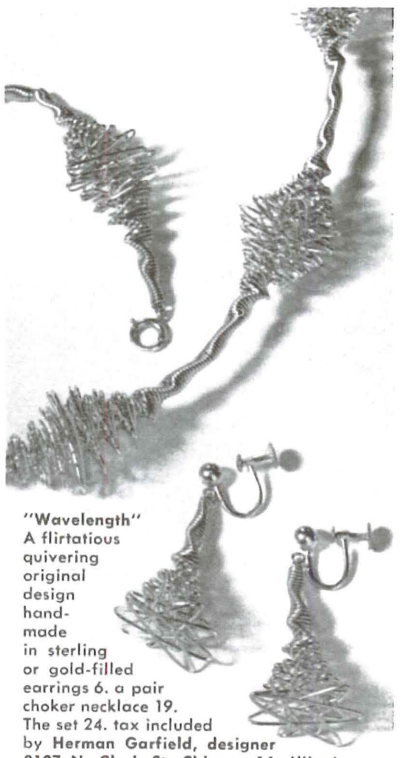
evocative as a barcarolle or a nocturne. The principal longer forms are the song-derived rondeau, a refrain divided by episodes of like length, and the dance-derived chaconne or passecaille, a series of variations on a bass. In the great **Passecaille** of the **Eighth Order** the two forms are combined. Interspersed among the **Ordres** and never quite filling out any one of them are groups of character pieces: **Les Folies Francaises ou les Dominos,** each a chaconne variation, minute social commentaries ranging from **La Virginité,** through **Pride, Ardor, Hope,** and **Coquetry,** to that most brief and benignant of cuckoldries, **Les Coucous Bénévoles,** and so on to **Jealousy** and **Despair;** or **Les Fastes de la grande et ancienne Mxnxstrxndxsx,** commemorating a strike against the guild of minstrels **(Ménestrandise)**, with showmen, folk musicians, cripples, dancing bears, and monkeys. One of the loveliest orders, a gathering of birdsongs, has in **Le Rossignol** and especially **Les Fauvétes Plaintives** effects long later reheard in the wonderful **Klange der Nacht** by Bela Bartok.

The **Eighth Order** is the largest and the grandest; its mate is the more subtle **Twenty-Fifth.** The passecailles of these two orders yield nothing to the larger, more Italianate keyboard movements by Bach. But Couperin, though he loved and learned from the Italian music, does not merge his art with it; he rejoices in the French style of which his art is the most consummate expression; and by this idiomatic purity remains remote from the Italian architectonic constructions which lead through the eighteenth century to sonata form.

Perhaps it may be an unnecessary effrontery of one's personal taste to select among these many groups of varied pieces a few favorites. Even as I turn again the pages of the four books so many beloved and now familiar movements leap to the ear and beg the hand to play them: the measured chaconne-passecaille **La Favorite;** perhaps the **Sixth Order,** from which Bach copied out **Les Bergeries,** the twittering of birds **La Gazouillement,** the strange **Les Baricades Mistérieuses,** and that one of the two best of musical flies, the other is by Bartok, **Le Moucheron;** the unorthodox sarabande of the **Eighth Order** which runs away flirtatiously at the end; the **Thirteenth**



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I am grateful to him also for bringing to my attention the significance of the key of **F sharp minor**, with its peculiar quality in the meantone tuning. Mr. Mellers tells us that this key was known among lutenists as "le ton de la chèvre," the goat key. Curiously, he does not follow up this lead or even so much as hint at the quality of Couperin's harmony when heard, as it should be by preference, in meantone. Probably he is unaware of it, though his favorite **Twenty-Sixth Order** is not only in the goat key but ranges, in the final section of one movement **L'Epineuse**, into Couperin's only experiment with the unusual coloring, for meantone, of six sharps. Such a specialist in the music of the period should be aware to what extent the harmonic structure has been conditioned by the practical exigencies of meantone, lightening the texture by avoidance of the solid chord so that the shifting colors of the slight dissonance may not be drowned out by unnecessary consonance. Not the least of Couperin's beauties is the coloring of his sound; with our equal temperament the greater part of this coloring is lost.*

In another matter which concerns me, Mr. Mellers is ahead of pussyfooting scholarship. Discussing Couperin's theoretical writings, **L'Art de Toucher le Clavecin** and the prefaces to the later books of orders, he plunges boldly into the tradition of **notes inégales**, that rhythmic alteration characteristic of French music through the xvi, xvii, and xviii centuries, which influenced the rhythm of all European music except probably the Italian, though even there a different and less evident form of alteration was the commonplace. Relying largely on an article and later book by E. Borrel, and on Dolmetsch, he surveys the varieties of French rhythmic alteration, with its exceptions, qualifying the rules in the manner of the time by an ultimate appeal to **le bon goût**, good taste. For the trained ear, habituated to the idiom, **le bon goût** is the solvent of all rules. This does not imply that the rules may be avoided or done away with. Good taste begins with the rules; it is not subservient to them.

Speaking of the **Oiseau Lyre** recordings he remarks, "it is a pity that no attempt is made to introduce the **notes inégales** except on the few occasions when Couperin explicitly uses the word **pointé.**" The same is said about the recordings by Landowska. Yet he surrenders to the general ignorance or indifference by adding, "In practice the irregular notes do not occur as frequently as one might expect; for instance in the last **ordre** of all, the **B minor** from Book 4, there are almost not notes inégales." As a matter of fact there are a great many of them; even the "quavers slurred in pairs" of **Les Pavots** are a manner of rhythmic alteration.

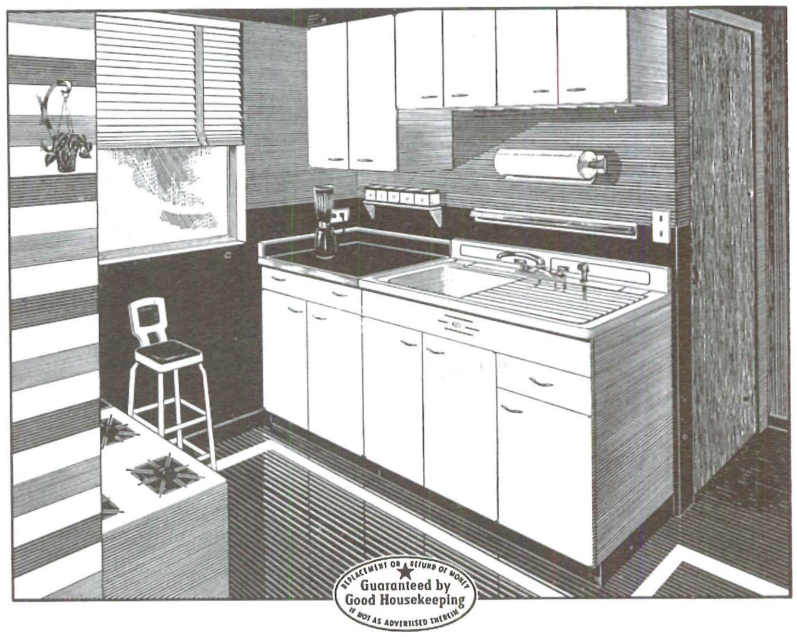
His discussion of ornamentation is accurate, being an explanation of Couperin's rather clearly described regulations with an appendix from Muffat, and provocative only insofar as these rules may continue to affront haphazard players who will not learn to use them. Couperin's ornaments occur in every measure; without them there is no music. Couperin himself denounced players who do not carefully follow his instructions. He would certainly have had little good to say of the written-out versions of the ornaments in the edition published by Durand.

The extent of Mr. Muellers's information is well shown by the chapter on secular vocal works, where he discusses the French ornamental melody in its vocal origins. This at first exclusive and always aristocratic art of taste required of the performer "a considerable degree of creative artistry if he was to interpret sensitively the ornaments which the composer had marked in the score

continued on page 40

*Mr. Mellers, in correspondence, has already conceded the validity of this criticism and promises to add a suitable appendix on tuning and temperament to the next edition.

Meantone tuning can be altered sharp or flat, as one prefers, to accommodate the harmonic range of some more difficult keys.



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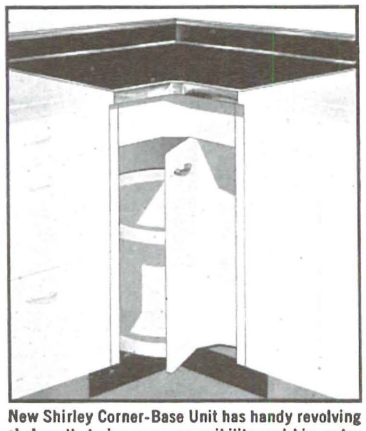
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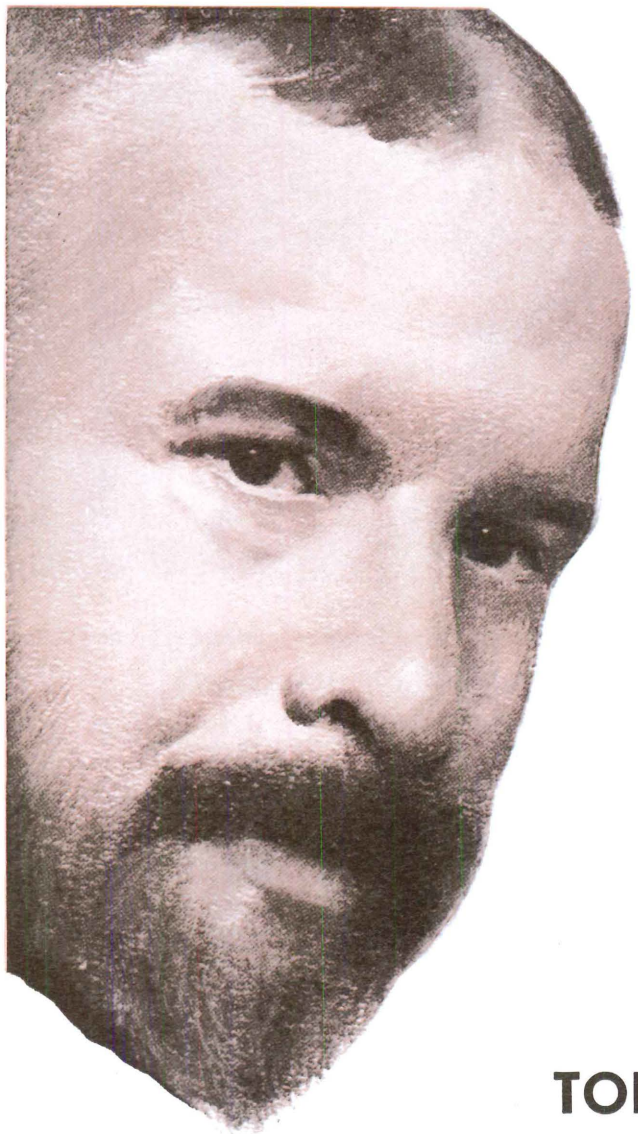

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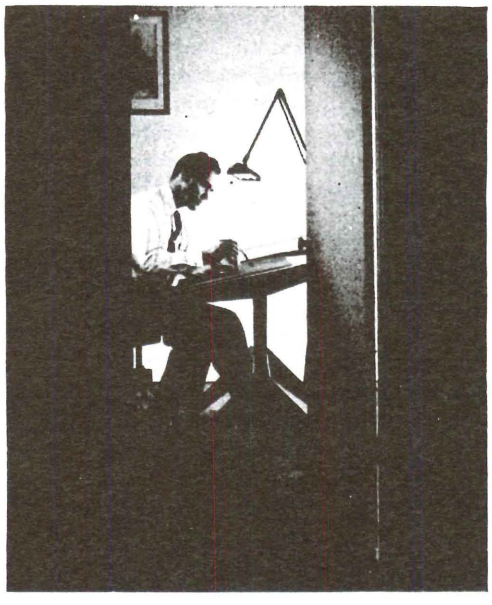

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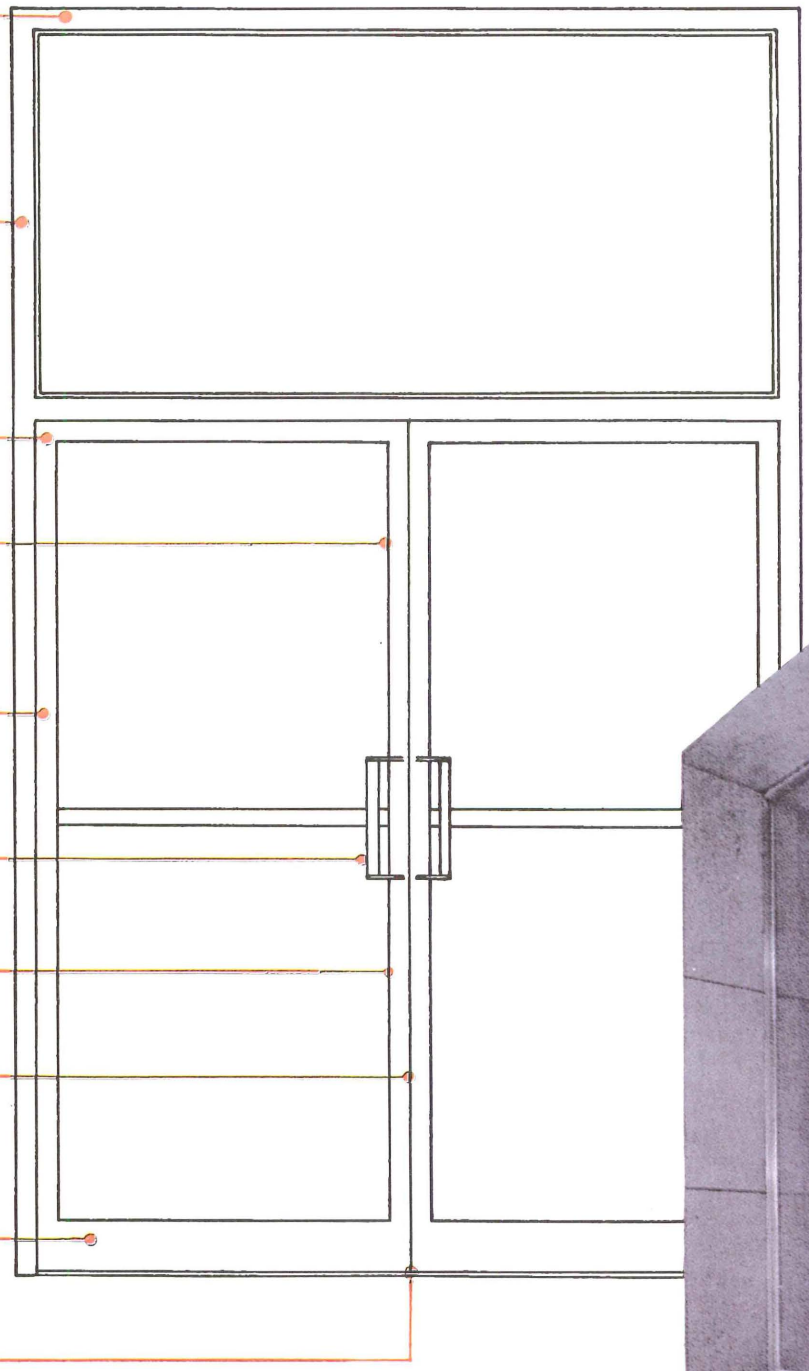

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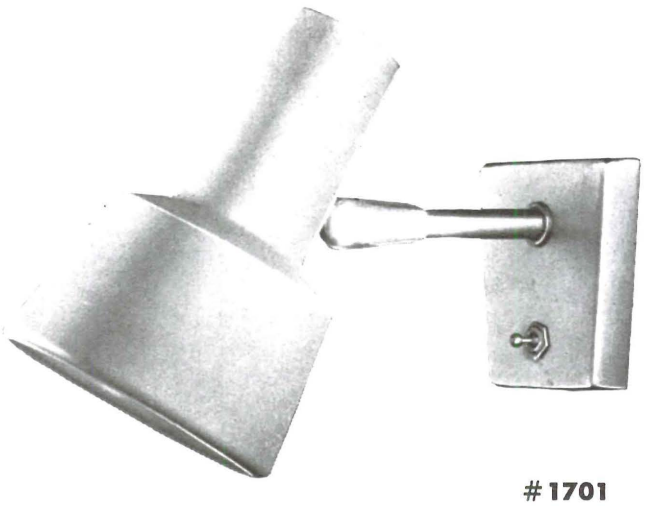

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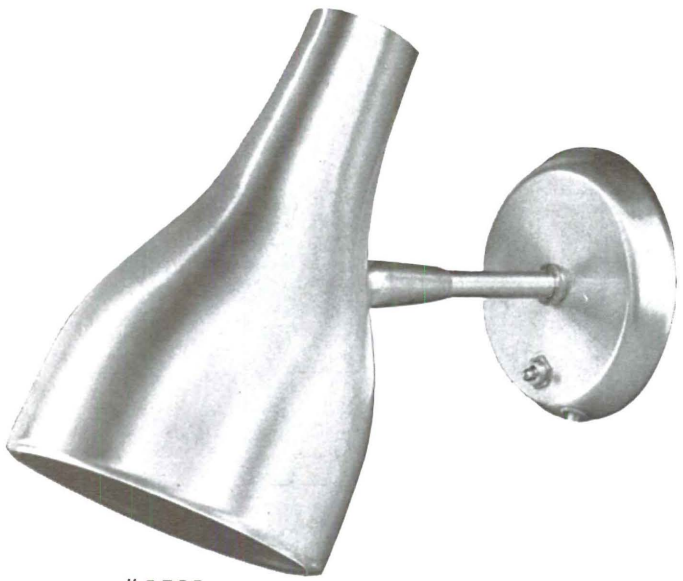

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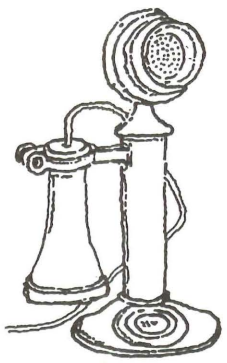

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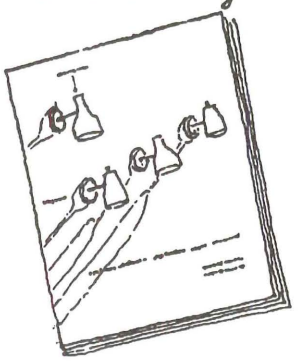

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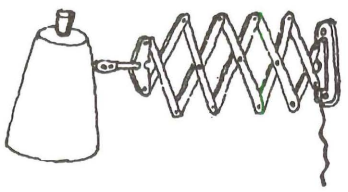

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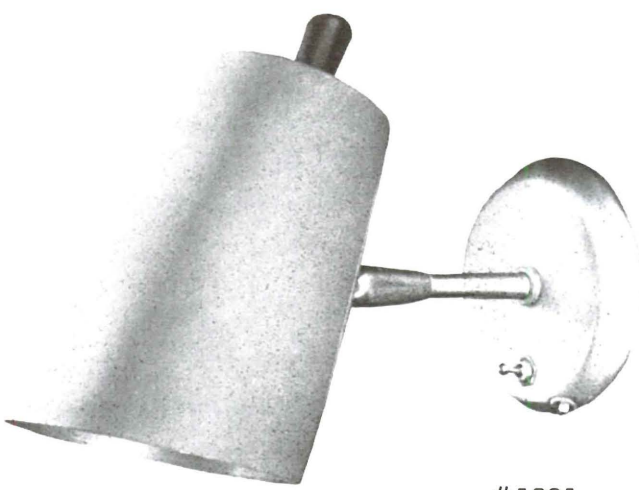

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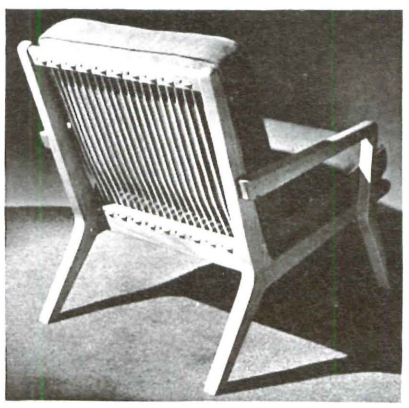

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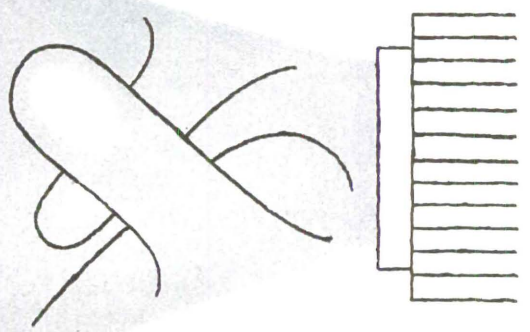

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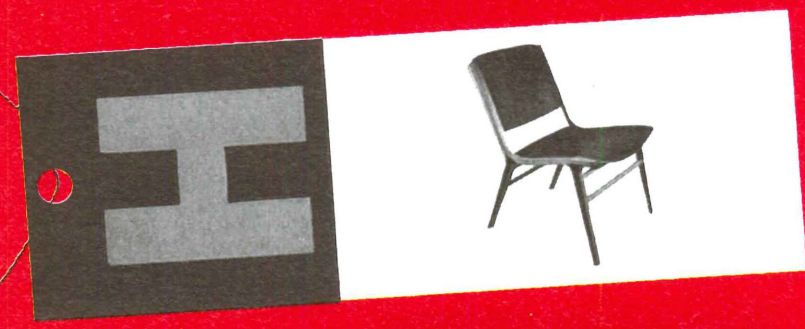
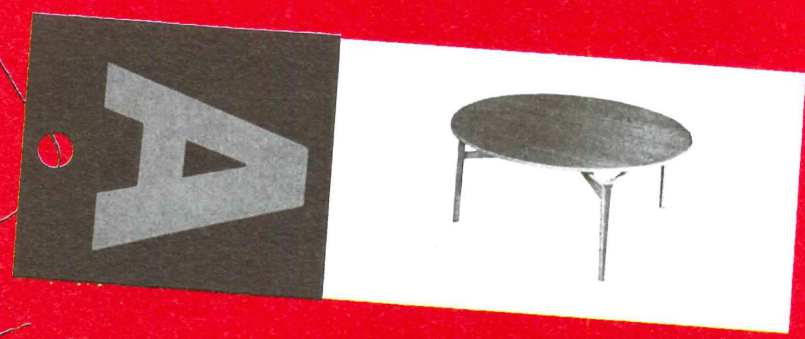
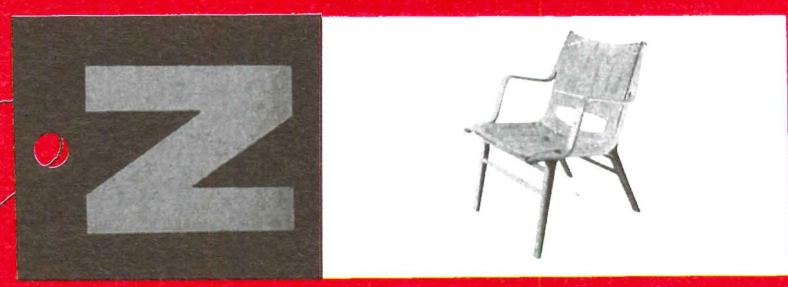

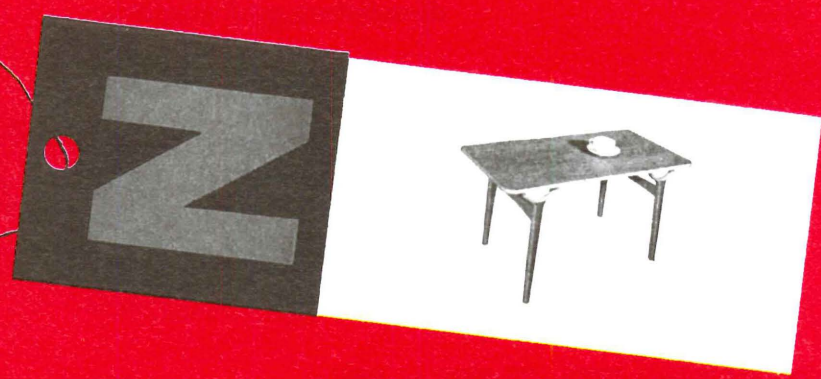

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notes

in passing

The study of the film as a means to human understanding is not a mere intellectual exercise. It is part of a continuing study we have all got to make in our search for harmony in a tortured world. The power of the film to entertain and to distract, to move to action, to hatred and contempt, to compassion and respect, is everywhere agreed. That is probably why film is more written about than written, and why the film more than any of the other creative arts is subjected to a merciless scrutiny.

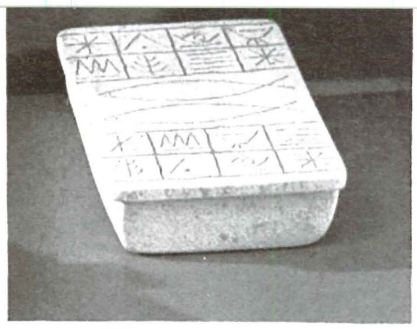
To say that the film has the power to interpret life and help to create a harmonious world is not to suggest that it should in any way depart from its duty to entertain. But it is to suggest again that in the search for themes it is possible for a greater number of writers and producers and directors and players in a greater number of countries to lift their eyes above the frontiers which divide mankind and from whatever vision they command help to create a design for life instead of a passion or an excuse for death or oblivion. Themes may be gay or sombre, flippant or serious, but it is the spirit which inspires them as well as the creative spark they bear witness to, that matters most.

The responsibility of the film is not greater than the responsibility of press or radio. But it shares with television a power to dramatize beyond the others and an opportunity to play a leading part in creating a possible and credible world.

The frontiers which divide mankind are not only, and not even mainly, the national or political frontiers. They are frontiers of the mind and the spirit which spring from limitations of training and experience, differences of memory and tradition and belief and taste, and the wilful or accidental exploitation of these limitations and differences for sinister ends. That is why so many are studying now the implications of the film for children as well as for men and women. Our generation may be hopeless, but none of us will agree that our children are, and for them especially we seek the hope that they may not suffer again the obscene horrors of the last decades. Whether the films are made by men and women in Mexico or the Argentine, in the United States or the United Kingdom, France or Italy or Poland or Denmark, in Egypt or India or Indonesia or Japan, they all have a common duty to the world's children and an opportunity greater than ever before to discharge it because of the vast challenge it presents.

This is not to say that it is or can be an easy duty to discharge. There are taboos of many sorts which make it difficult to express the faith that one has in man. Screenwriters especially are bitterly aware of this. There are forces which profit from a shattered world and which at every opportunity fetter the creative spirit. There are problems of finance and facilities and markets. There is still a vast job of research and interpretation before the duty can be done. But it is in the faith that it can be done that it is possible for men and women to grow and develop together in creative fields of expression and research.

ROSS McLEAN, Head, Films & Visual Information Division, Unesco.



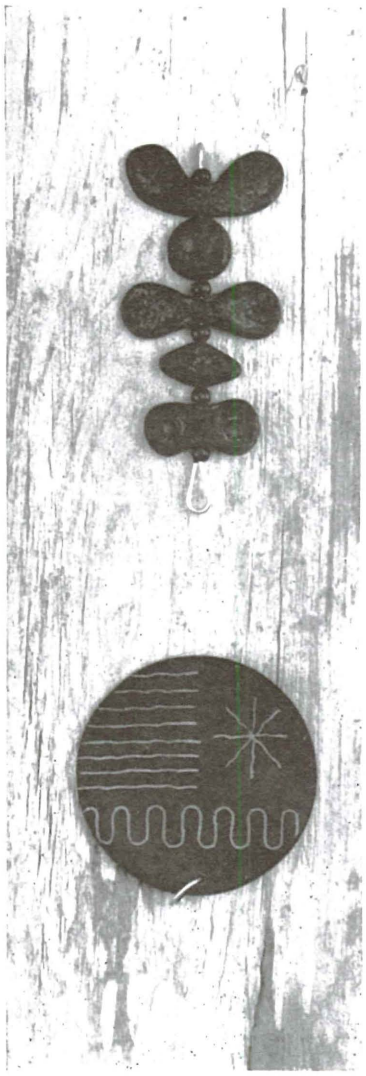
ANIMALS AND JEWELRY

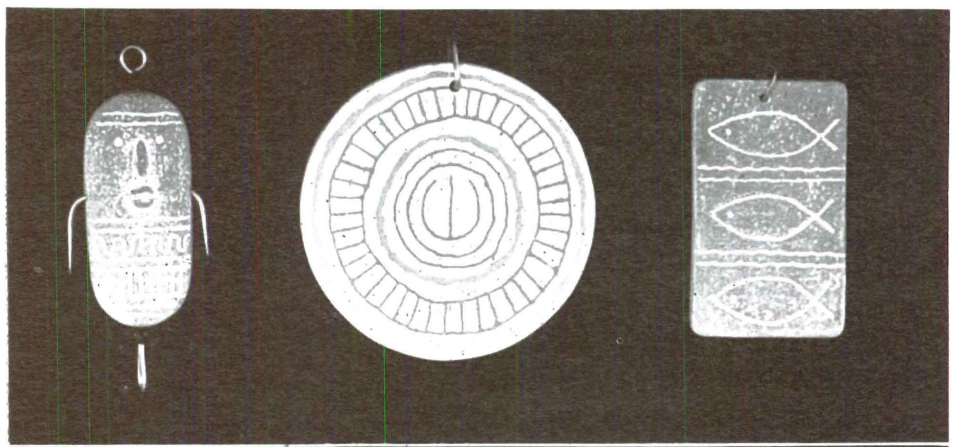
When I began to make my ceramics, I wanted to design pieces that would be simple in form and construction, yet have a personal feeling. I wanted the animal sculptures to resemble no particular animal but to be creatures you felt you had seen but knew you had not.

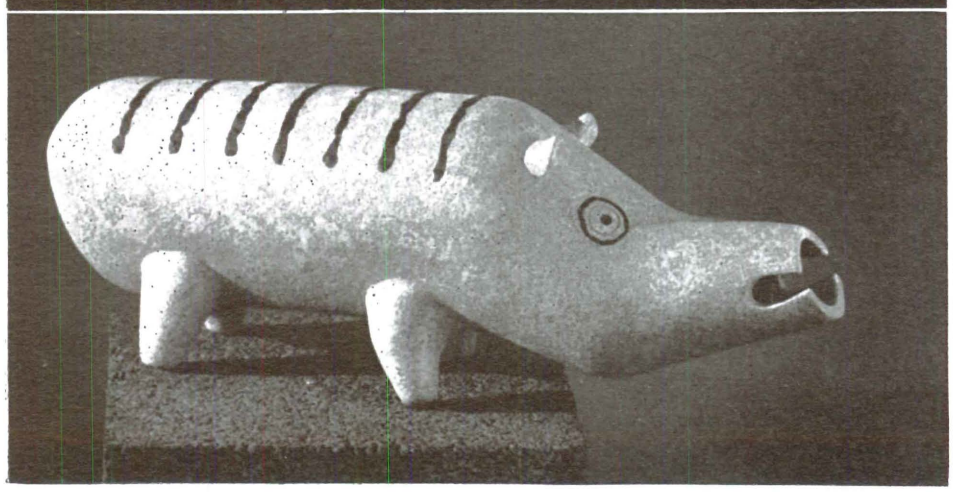
I wanted the jewelry to be very wearable and yet have the feeling that is sometimes found in beach pebbles, fossils and sea shells; small objects that are interesting, contained in themselves, pleasant to touch and handle.

I have kept the finishes dull and mattlike because I feel a glossy surface often distracts the eye and destroys form. My pieces are decorated because I enjoy doing it, and I feel that through the direct use of a tool or brush I am able to make my things more personal.

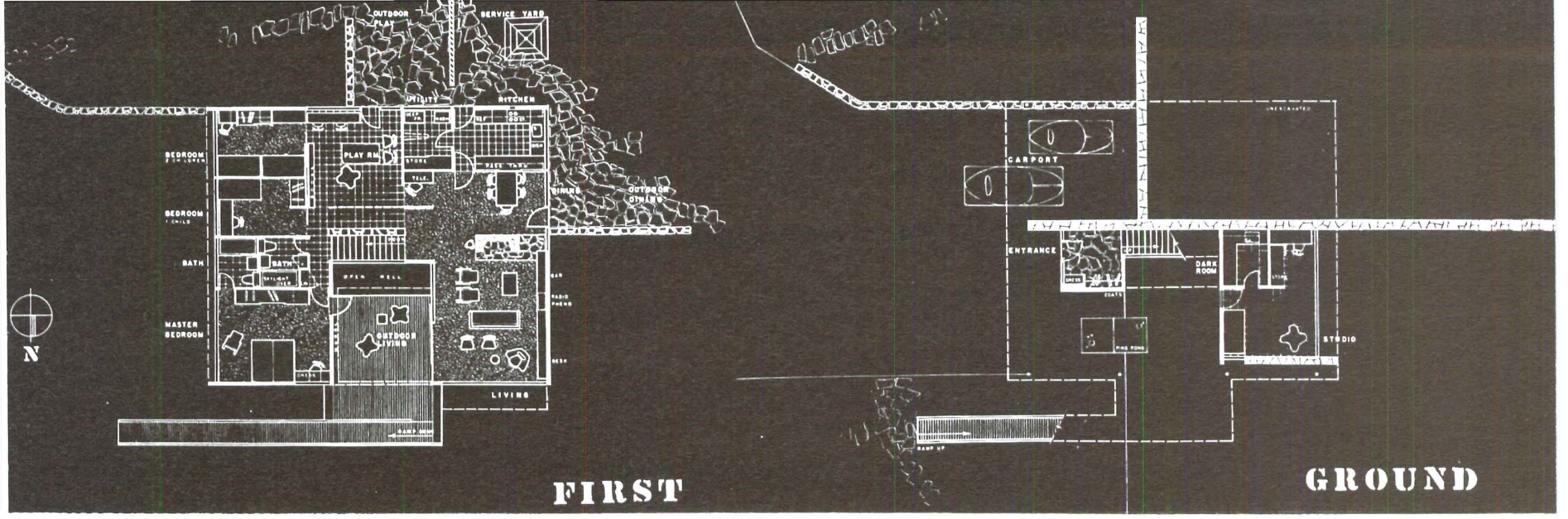
If I could feel that some of the enjoyment I get out of making these pieces could be passed on to the viewer, then I would feel they are very functional indeed.—JOHN CARUTHERS.







PHOTOGRAPHS BY BOB HALL



HOUSE NEAR SYDNEY AUSTRALIA

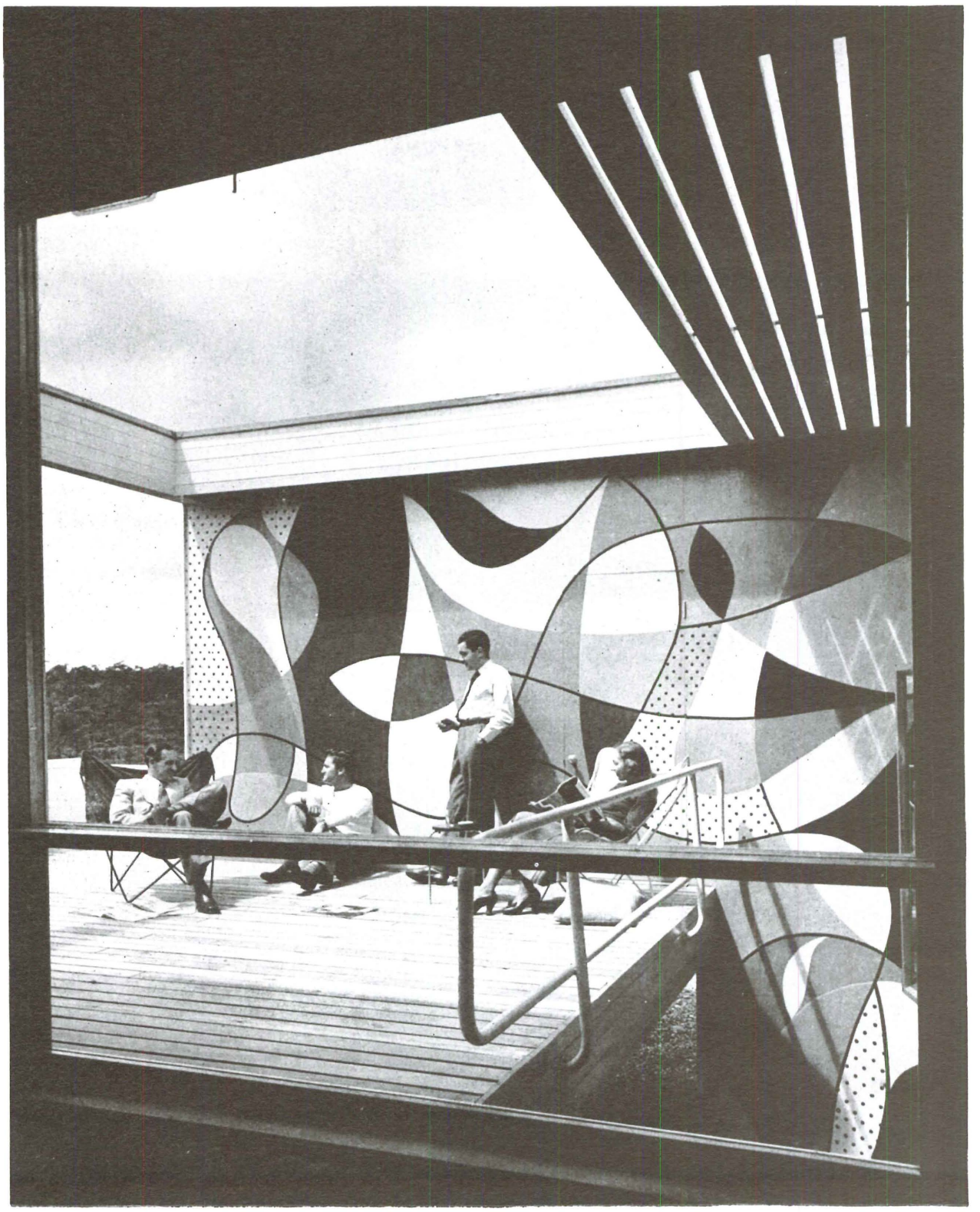
HARRY SEIDLER, ARCHITECT

The expansive property, which extends into the surrounding typical Australian bush land, made possible a building that is freely exposed on all sides. The sloping ground resulted in a main living floor which is accessible from the ground on one side and elevated on the other.

A flexible open plan provides for all members of the family. The central play room, which forms a link between the living and sleeping portions of the house, can be used in conjunction with the two alcove-type children's bedrooms, by closing a free hanging heavy sound curtain—or it can be incorporated with the adults' living space for entertaining by closing the full-height sliding doors to the children's bedrooms.

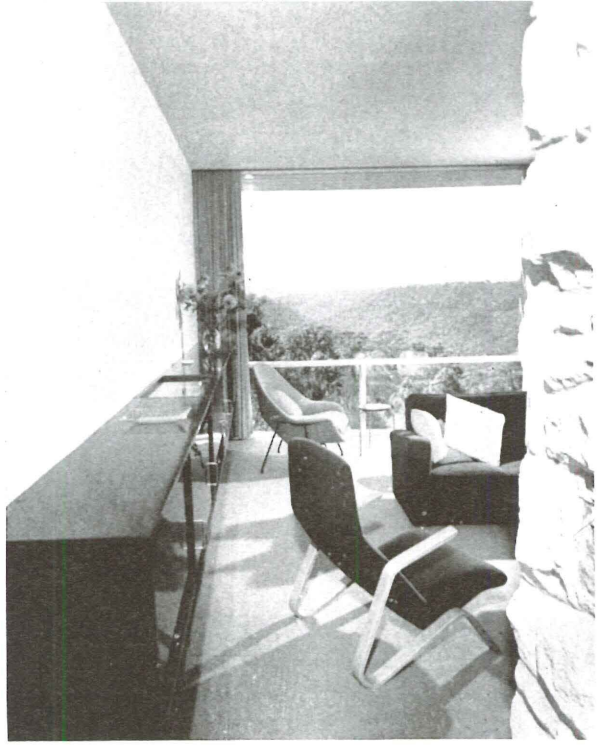
Separation of the outdoor areas on various sides of the house provides for children's play space next to the service yard for easy supervision from the kitchen. The adult outdoor living terrace is formed by a wind-sheltered open-air "room" which is spacially part of the general living area with its decorative mural (illuminated by continuous overhead lighting at night). Access to the garden is provided by a fully suspended plywood-core ramp.

The rectangular mass of the building which is hollowed by this open center is further lightened by a two-story open well, piercing the center of the building vertically and admitting sunlight to the play space below. From the rigid rectangle of the building "tentacles" reach out into the surrounding land in the form of retaining walls, the ramp and the louvre fence.

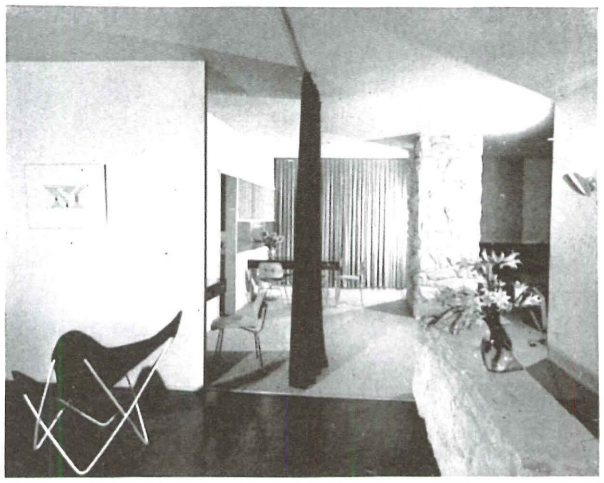


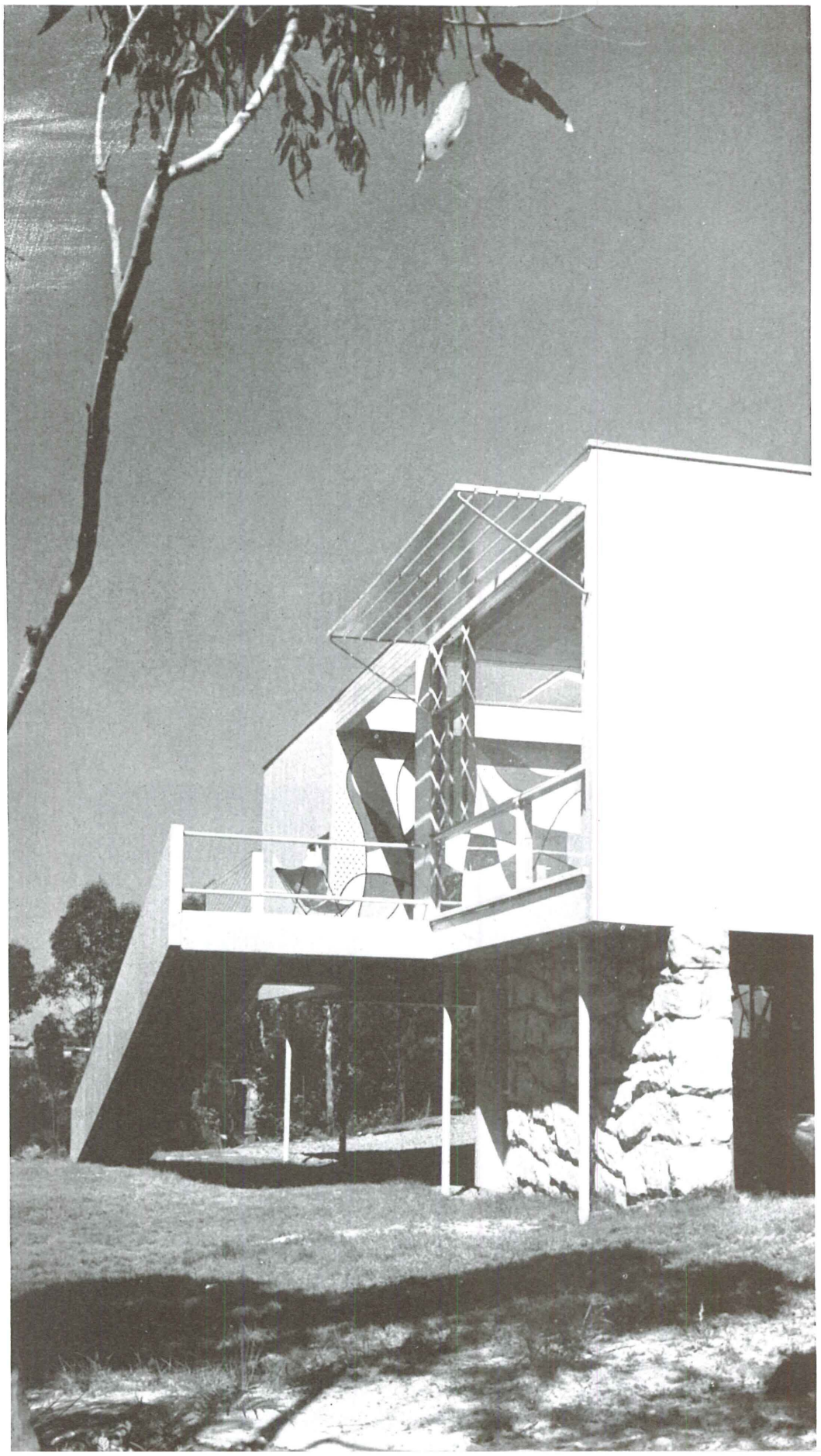
PHOTOGRAPHS BY MARCELL SEIDLER

HOUSE NEAR SYDNEY, AUSTRALIA



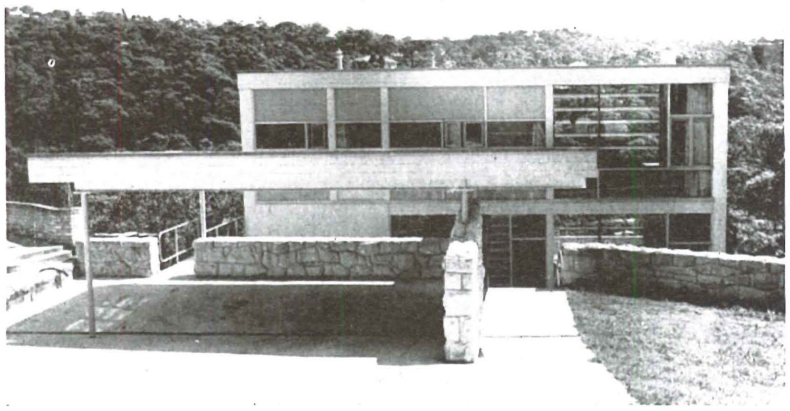
Construction: Local sandstone, steel columns, concrete floor, timber walls and roof. Exterior: Painted vertical tongue and groove boarding. The mural was designed and executed by the architect.





SUBURBAN HOUSE IN SYDNEY AUSTRALIA

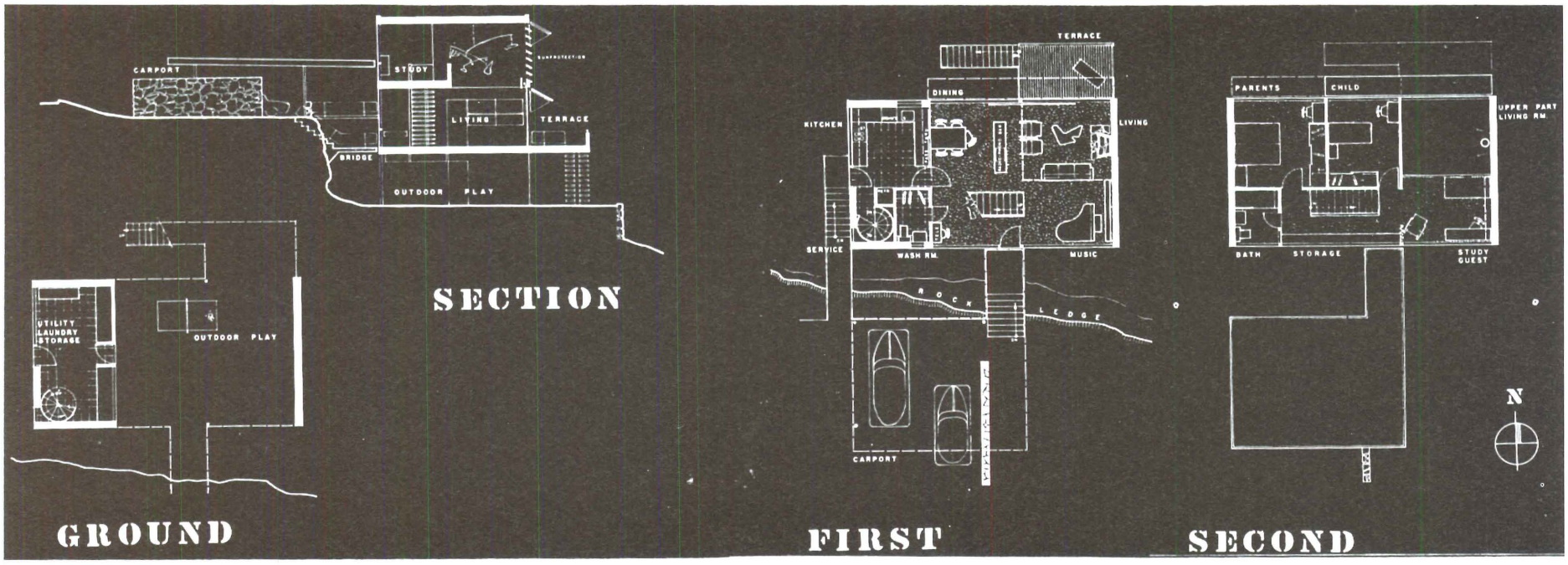
HARRY SEIDLER, ARCHITECT



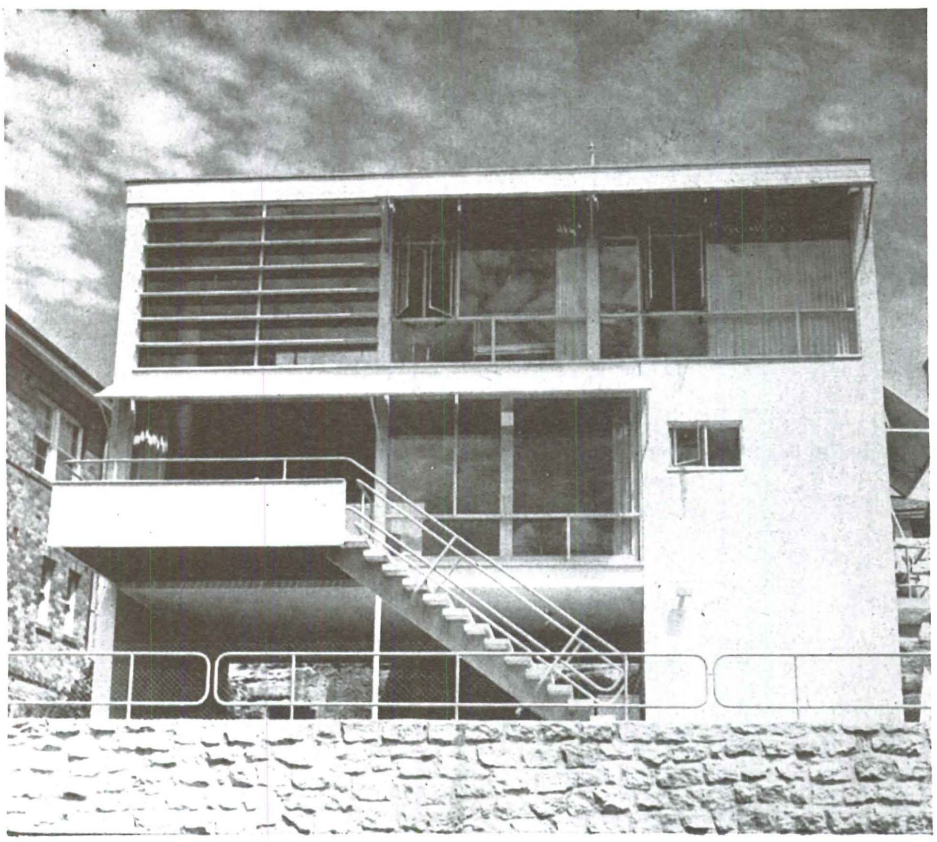
The house is on a narrow site which slopes toward a harbor inlet. A high rock ledge cutting across the site was left untouched, and the house is placed below and approached by a bridge. The open carport remains on the upper part off the road.

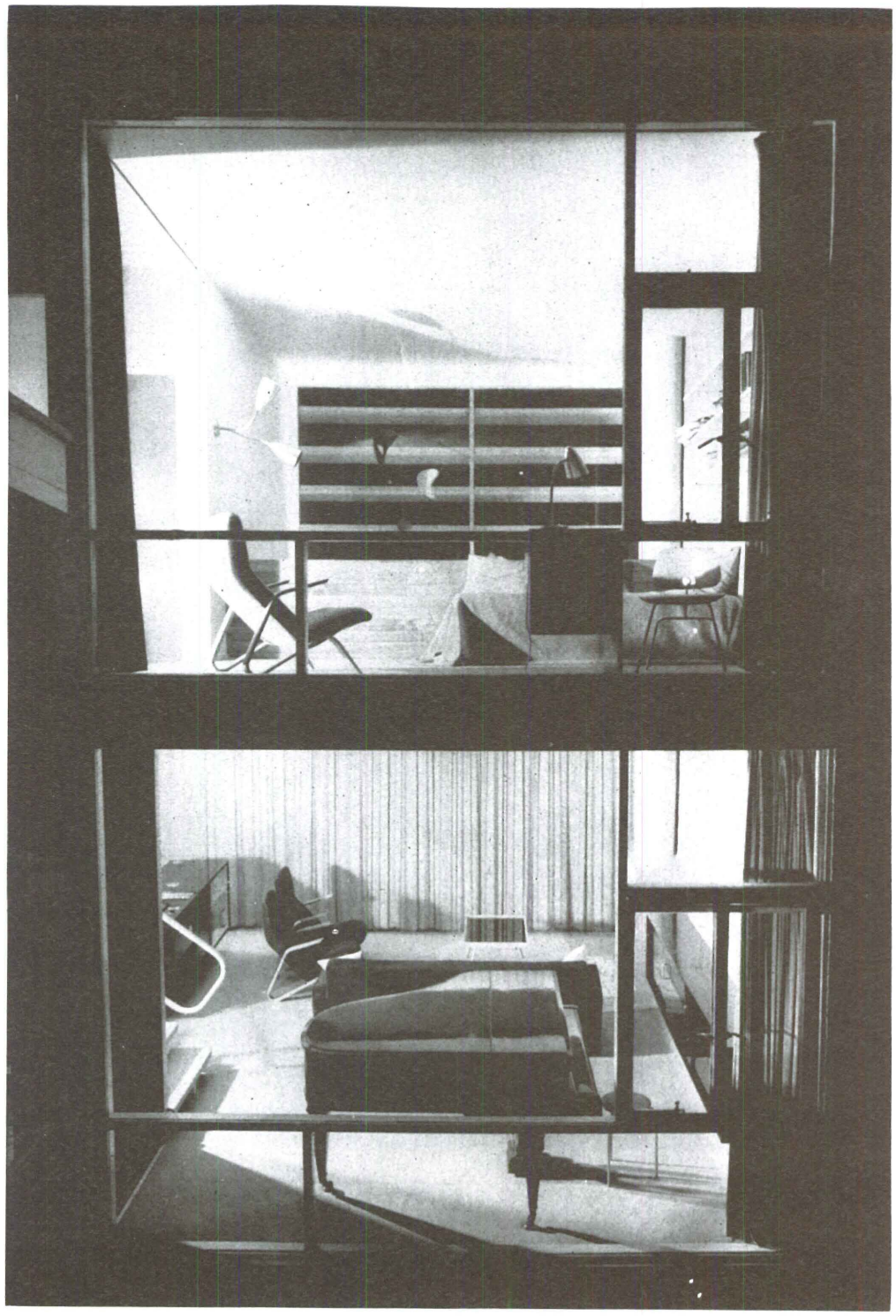
To gain privacy, sun exposure and view, all main rooms open toward the north. The living area (entrance, dining, living, music) is entirely open, with the stair and furniture freely placed. This horizontal openness is continued vertically with part of the living space carrying up into the second floor study which becomes a balcony. A mobile wire sculpture hangs in this high portion of the living room.

Sun protection is provided by fixed sloping awning-type projections on all north exposed glass areas with horizontal louvres in the upper part of the living room.

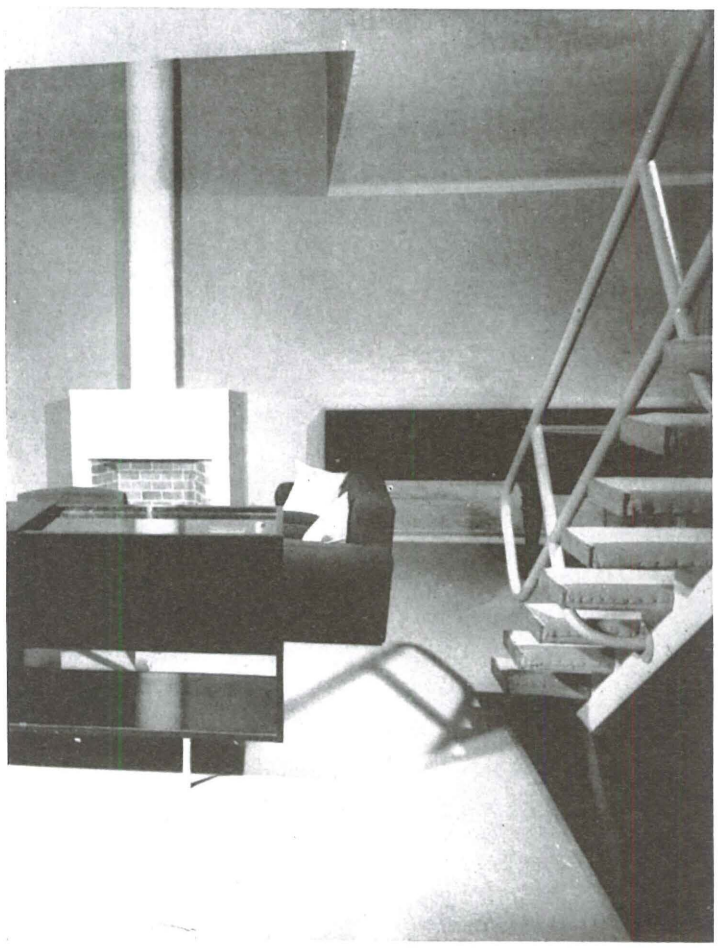


PHOTOGRAPHS BY MARCELL SEIDLER





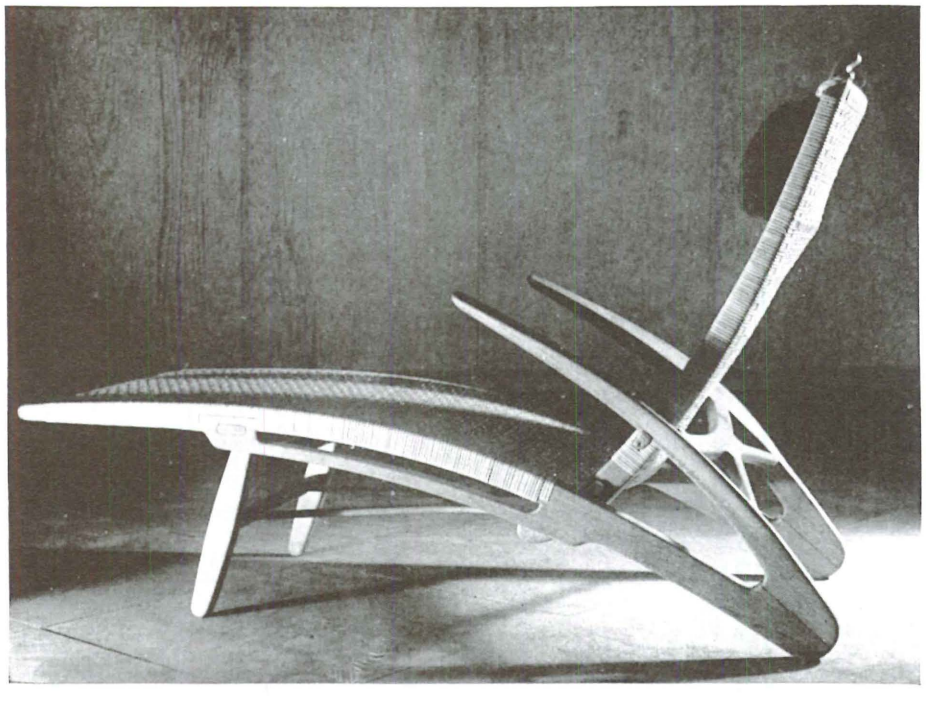
Construction is of brick (demanded by local by-laws), painted off-white, light steel beams and columns, wood floors. Glass is in fixed wood frames with opening steel casements. Some areas in these wood frames are solid using bright colors on the exterior.



RECLINING CHAIRS

HANS J. WEGNER, DESIGNER

These beautiful wrought folding chairs come by way of the designer architect Hans J. Wegner out of the workshops of Johannes Hansen in Copenhagen. The workmanship shows a sensitive responsibility to the material with the objective of producing something that is not only well made but also useful and elegant. The folding chairs can also be produced in oak wood with caneplait on the back and seat.



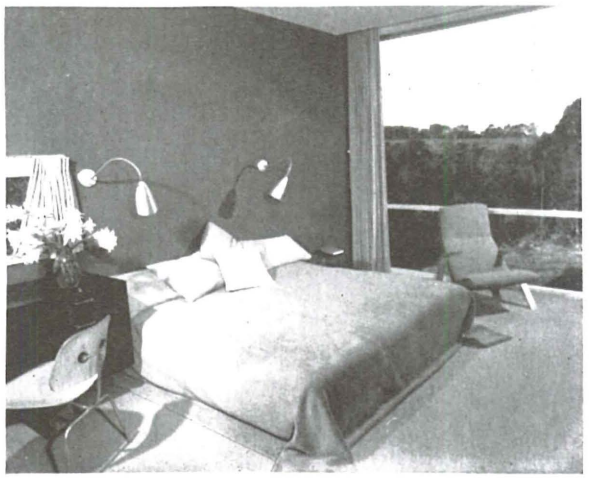
AN APARTMENT IN MILAN

CARLO PAGANI, ARCHITECT

The plan of the flat is dominated by the position of the mahogany wardrobe which separates those sections devoted to "day living" from those parts used as "night living" quarters permitting the saving of a building wall and a better exploitation of the available space.

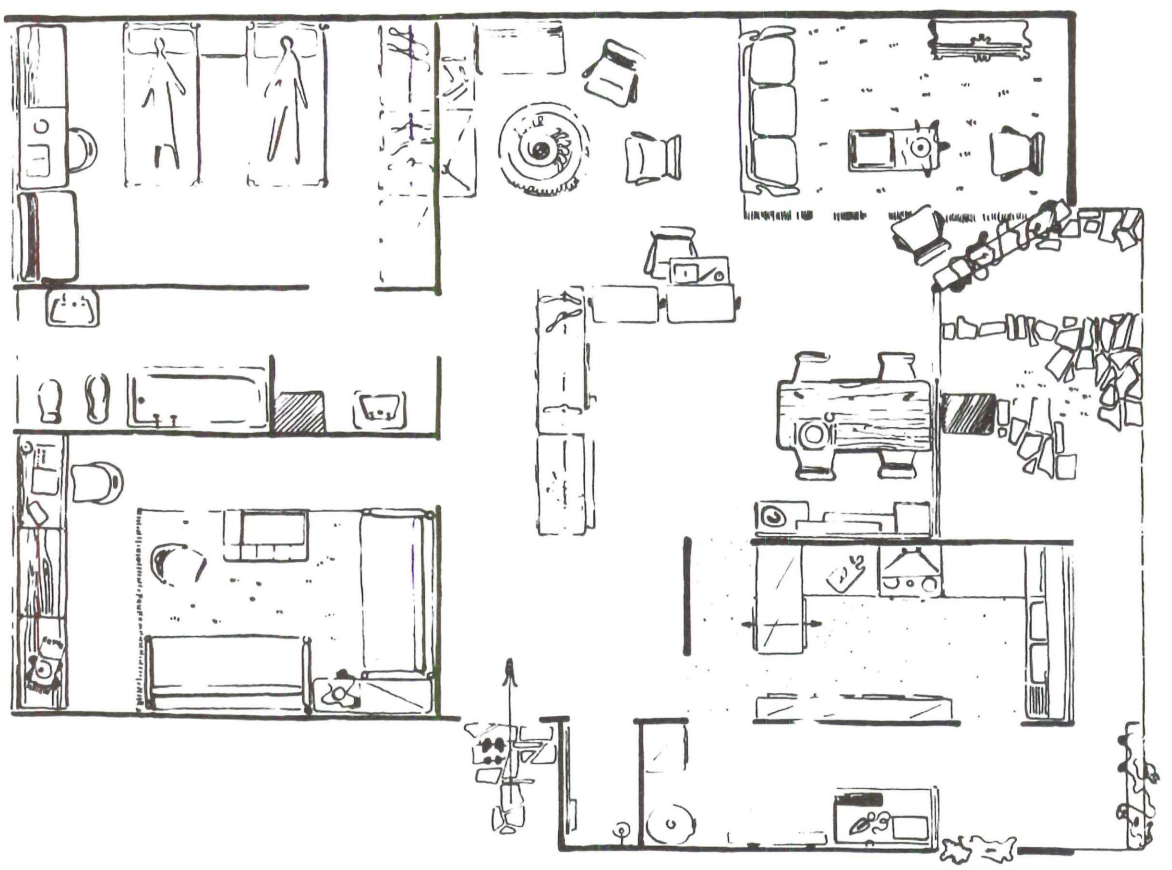
The planimetric arrangement of the living area has followed an informal scheme creating a secluded zone for dining, a conversational area oriented toward the balcony and window, and a more secluded place around the hearth. The serving of food is facilitated through a pantry separated from the kitchen by a dividing piece of furniture, again an expensive building wall has been eliminated but a sense of division achieved.

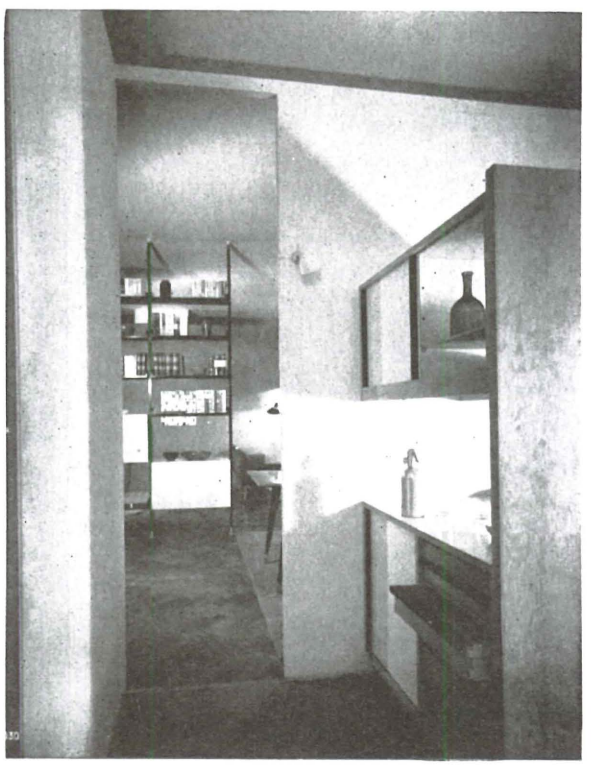
The corridor leads to the sleeping room of the parents and to that of the children. For the parents, the room has been furnished as a sleeping apartment with no provision for other living needs, it not being necessary to provide a room that would also serve as a private sitting room. In the case of the children's room, however, it has been given a character more suitable to the needs of private study and play by substituting in place of regulation beds two bed divans, arm chairs, and work tables. The window wall is a construction composed of three elements which serve as a writing desk, a drawer element, and a storage cabinet with gliding doors.

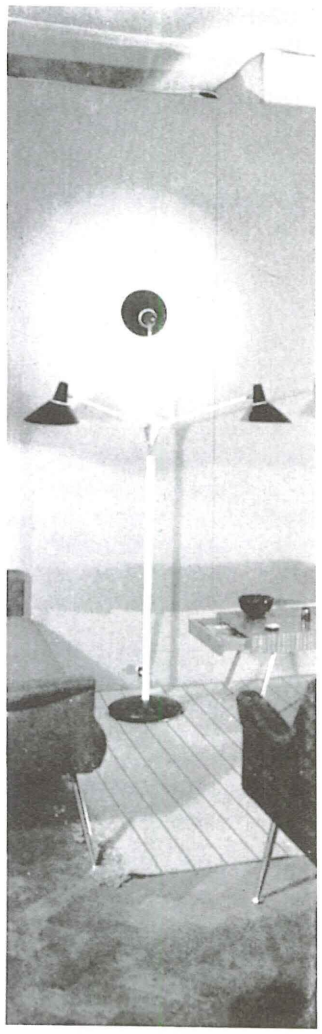


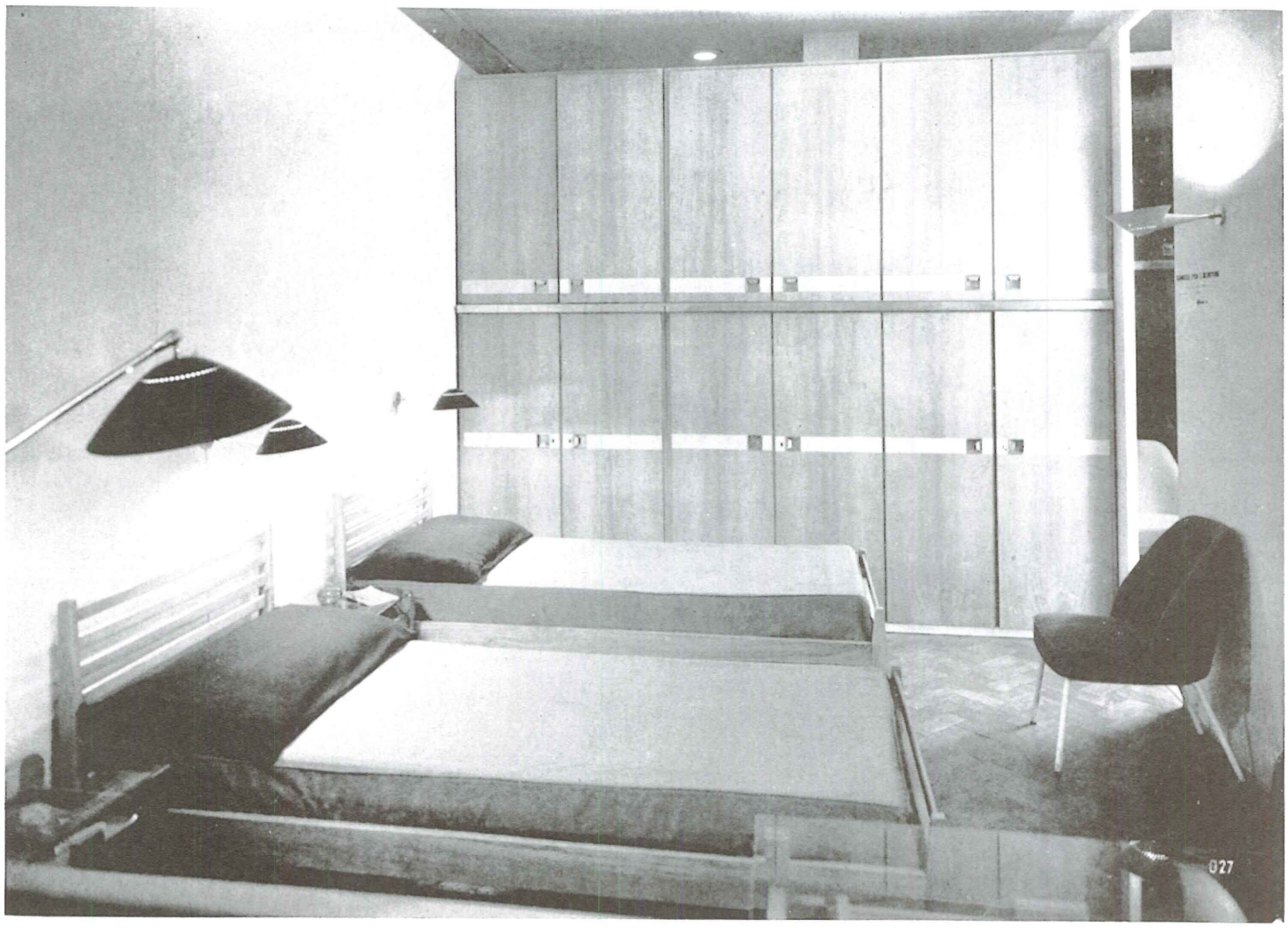
This apartment designed by Carlo Pagani has been planned to divide into living "zones." The more intimate areas, bedrooms and bath, are completely screened, but the general area is separated by floor to ceiling cabinets or by open shelf constructions which, while confining the space to particular purposes, create a freedom of movement and continuity resulting in elegant and varied richness. The furniture was supplied by "La Rinascente" department store. It is interesting that unlike most furniture of this high quality in Italy it has been, in a sense, mass produced rather than turned out on a craft basis.

PHOTOGRAPHS BY ARAGOZZINI





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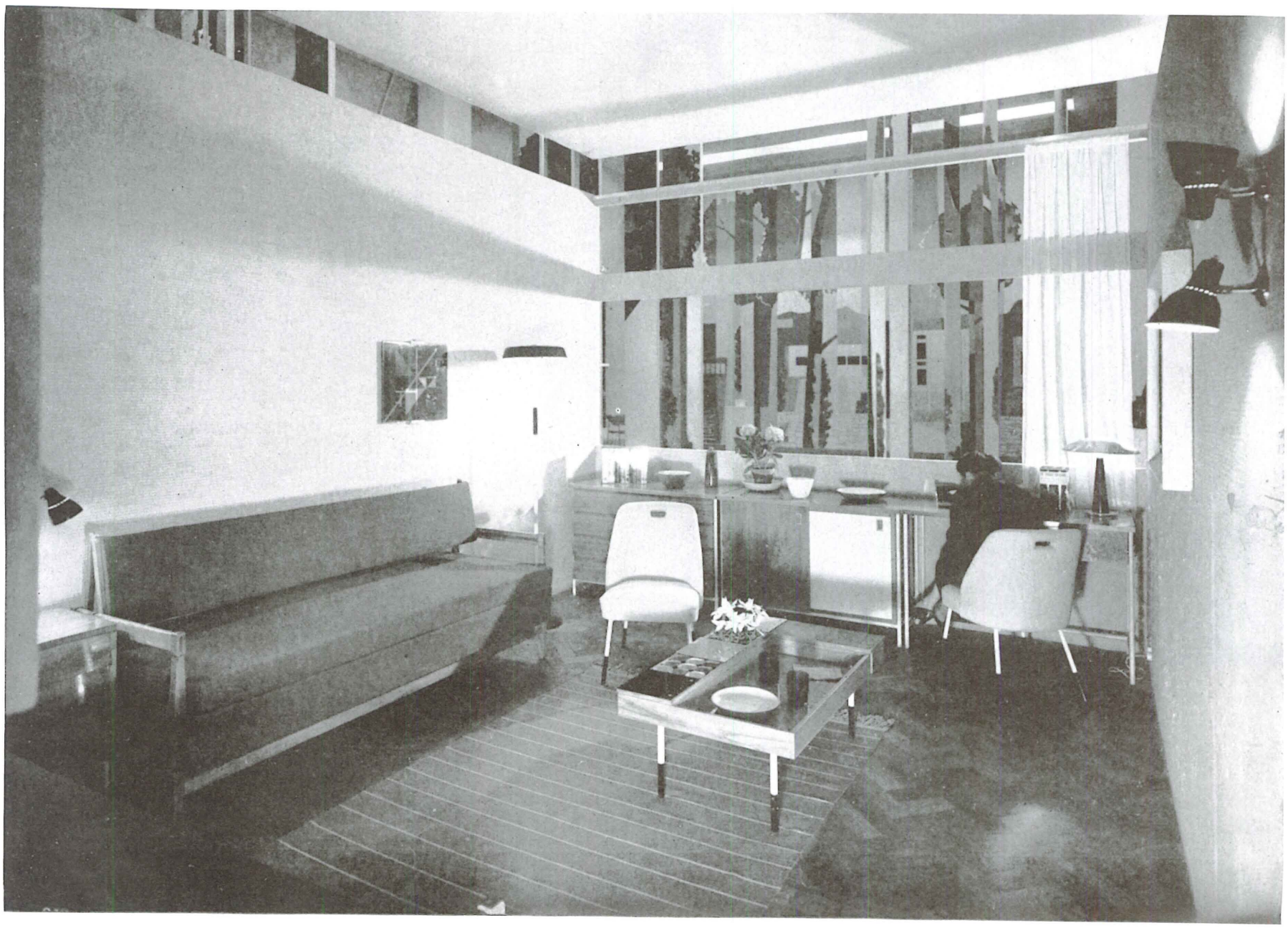


HILLSIDE HOUSE

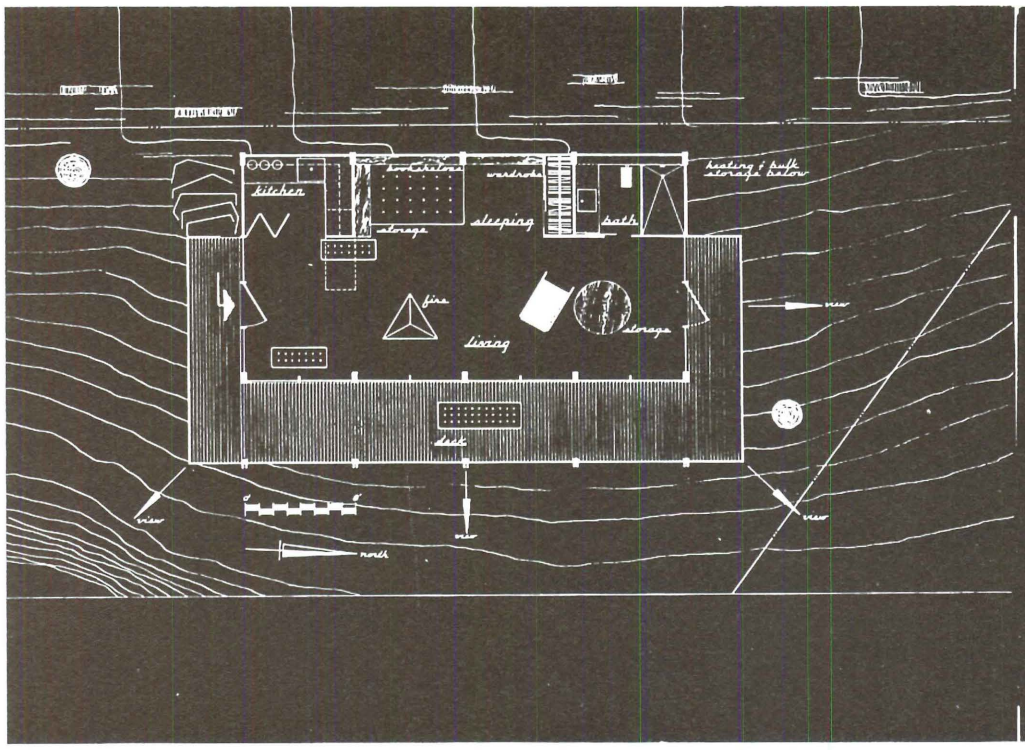
WILLIAM CARMEN, DESIGNER

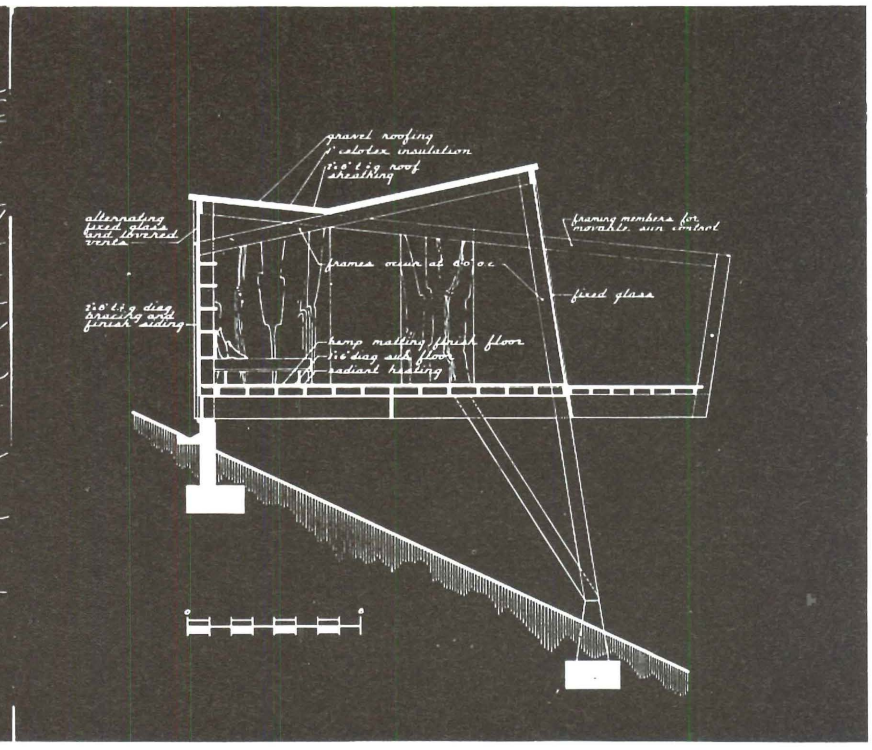
This is No. 2 of two houses of similar construction and purpose. The houses are for two bachelors and have living quarters of approximately the same size. House No. 1 has a garage for both units and entry below. The site is a rugged, rocky hillside surrounded on three sides by a grove of eucalyptus trees. It commands a view of the bay and islands through the trees and access is by private road.

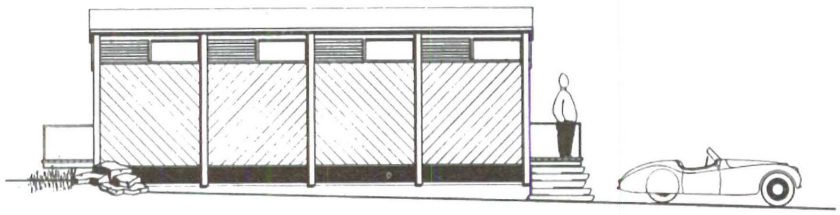
The wood frames are composed of multiple members to be constructed on the ground and lifted up into the proper position. Multiple members were chosen because of the ease in connection without the use of steel angles. No members are superfluous. The diagonal tongue and groove boards at the ends and on the back elevation, for example, are for bracing and serve also as finish siding on the exterior and a backing for insulation on the interior.

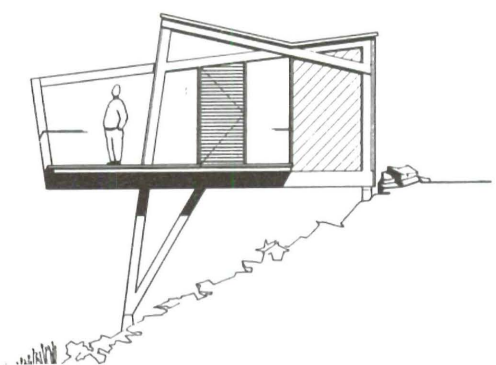
All glass is fixed and ventilation is by means of louvres in the back and end walls. The louvred portion in the end walls serves also as doors into the house. The lower roof framing members on the interior will be used for lighting and on the exterior for flexible sun control, a point to be determined after occupancy.

Radiant heating is used, the equipment for which is placed below the floor space along with bulk storage and water heater.









FINE ARTS CENTER UNIVERSITY OF ARKANSAS

EDWARD D. STONE, ARCHITECT

Consultants:
S. K. Wolf, Acoustical Engineer; Norman Bel Geddes, Theater Designer

A ten-year-old project at the University of Arkansas has at last been resolved into an amazingly fine Art Center to serve not only the needs of the region but also the specific activities of the State University.

This latest physical manifestation of growth and change came to fruition after four years of careful planning and direction by Dr. Lewis Webster Jones, president of the university, and the faculty members who comprise the Fine Arts Committee. At least two important objectives were highlighted in establishing the Center: To house the arts under a single roof, thereby pioneering a step toward a practical integration of the arts. To promote tangible evidence that the arts have a legitimate place in educational discipline. And so, with the talents of the internationally known architect, Edward D. Stone; consultants S. K. Wolf, acoustical engineer, and Norman Bel Geddes, theater designer, the Fine Arts Center was dedicated in May of 1951.

Three major buildings constitute the Art Center: a three-story classroom and studio building, a concert hall, and an experimental theater. These are connected by a glass-walled gallery which is used for formal receptions and exhibitions.

The first two floors of the studio and classroom unit comprise the art and architecture departments—art occupying the north side; architecture the south. The art workshops include a drawing room for introductory art; a print room for engraving, silk screen etching, block printing, and lithography; a commercial design room; painting studio; studios for art education, ceramics, and sculpturing. In addition there are five private studios for art instructors. Compressed air for drill and air brush work is piped to the sculpture studio and commercial design room. An open air terrace on the north side is used as an outdoor painting or sculpture court. On the second floor, a lecture room which accommodates 110 people is equipped with an organ-like console from which the lecturer can control two automatic slide machines, movie screen, curtains, and lights.

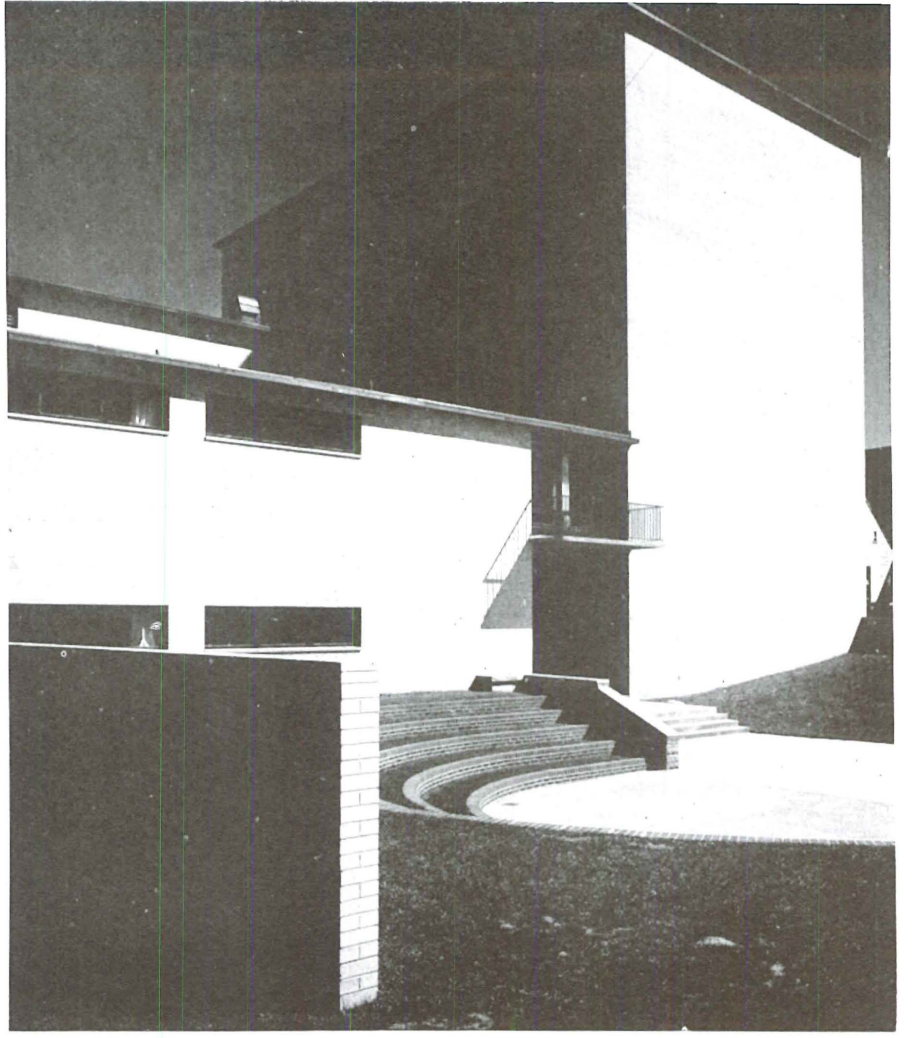
The Music Department, housed on the third floor, contains 27 sound-proof practice rooms, two theory classrooms seating about 30 students each, and a special music library stocked with orchestral, vocal, and instrumental scores. Adjacent to the library are four listening booths and shelves for regular and long-playing records.

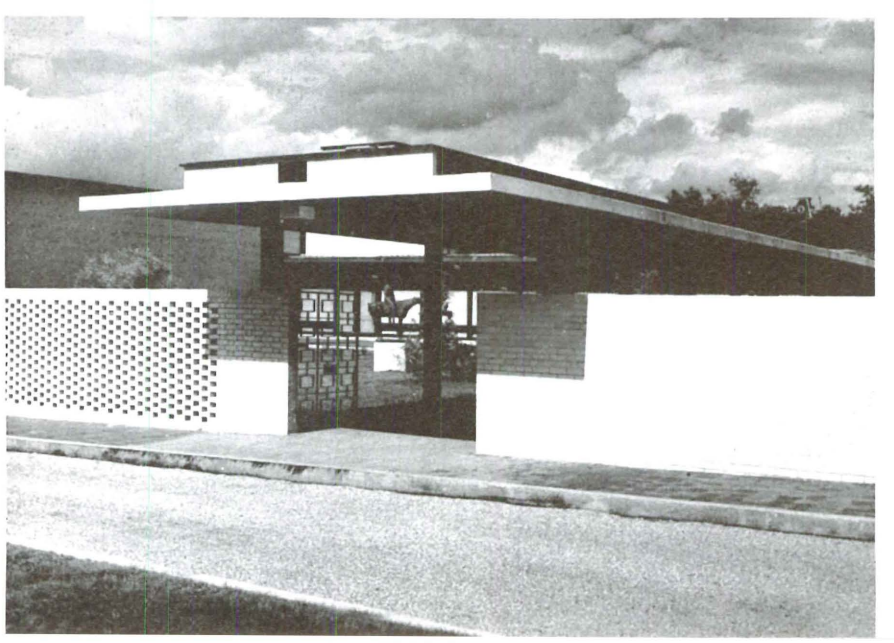
The Concert Hall, with a seating capacity of 250, is perhaps the most unique aspect of the Center. It is a one-story unit with concrete slab floor covered by rubber, haydite block walls, and a gypsum roof supported by steel girders. There is no proscenium, but the stage is sufficiently expansive to accommodate a large chorus and orchestra. The backdrop of the stage is the exposed pipes of the new three-manual Moeller organ. The ceiling is covered with a brilliant chain mail of aluminum, designed by Edward D. Stone. Lights hung behind the mail give unusual effects through the colored stampings of the flexible mail.

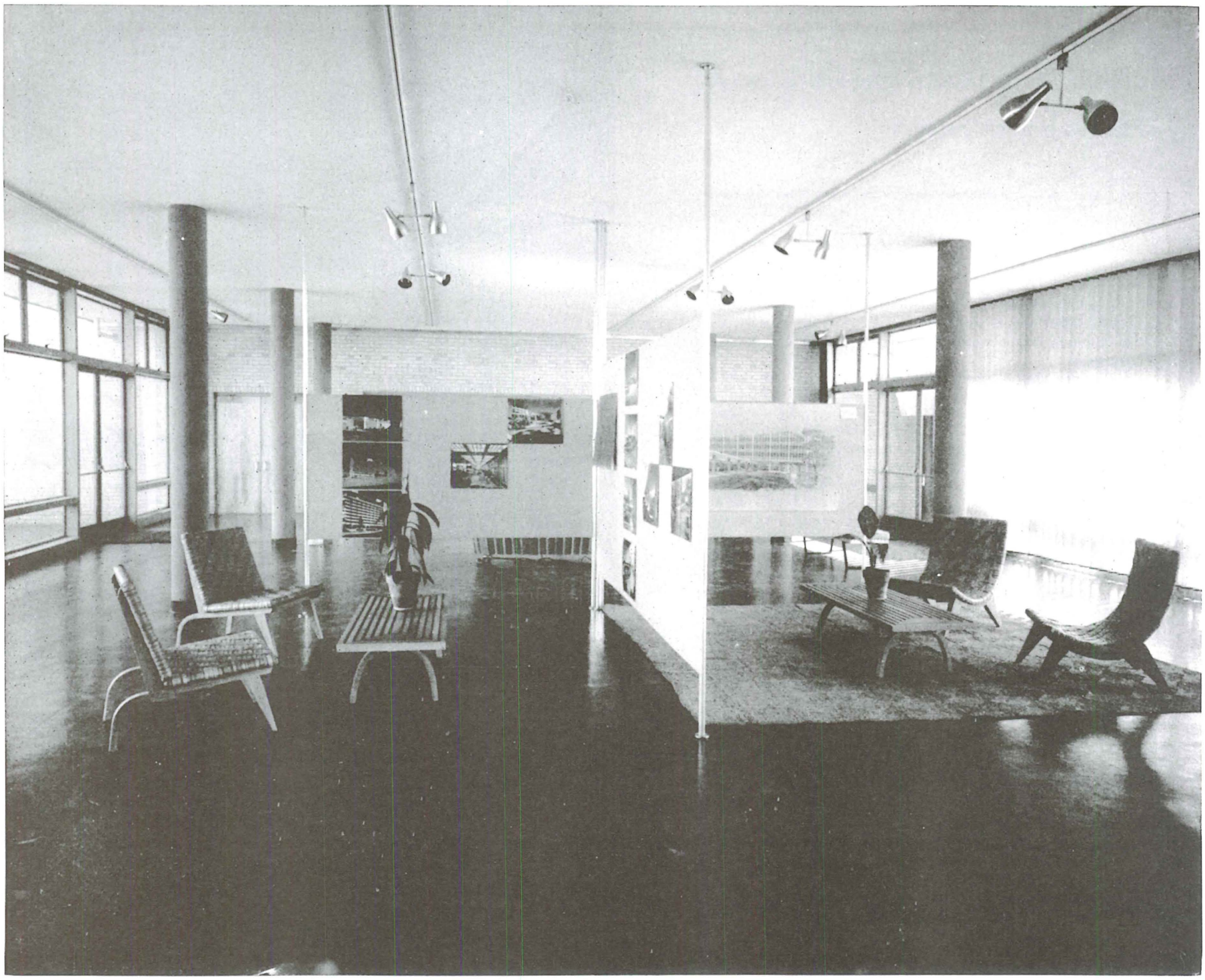
The experimental theater was designed as a workshop. Consequently, to facilitate productions and permit long runs for each play, the seating capacity has been limited to 330. The seats are arranged in one central block with aisles at the sides, and sufficiently wide spaces between rows to give easy passage and comfortable seating. Flexibility of the theater allows traditional proscenium or arena style presentation of plays.

The arena theater occupies the central portion of the stage. Aluminum platforms of various heights are set to provide tiers of seats around the acting area, which measures 20 feet. Three fixed and one electrically-operated adjustable light bridges are located above the acting area.

A dressing room for women runs parallel to the auditorium on stage level. The dressing room for men is directly overhead. Each has 26 make-up stands with individual mirrors, drawers, and vertical





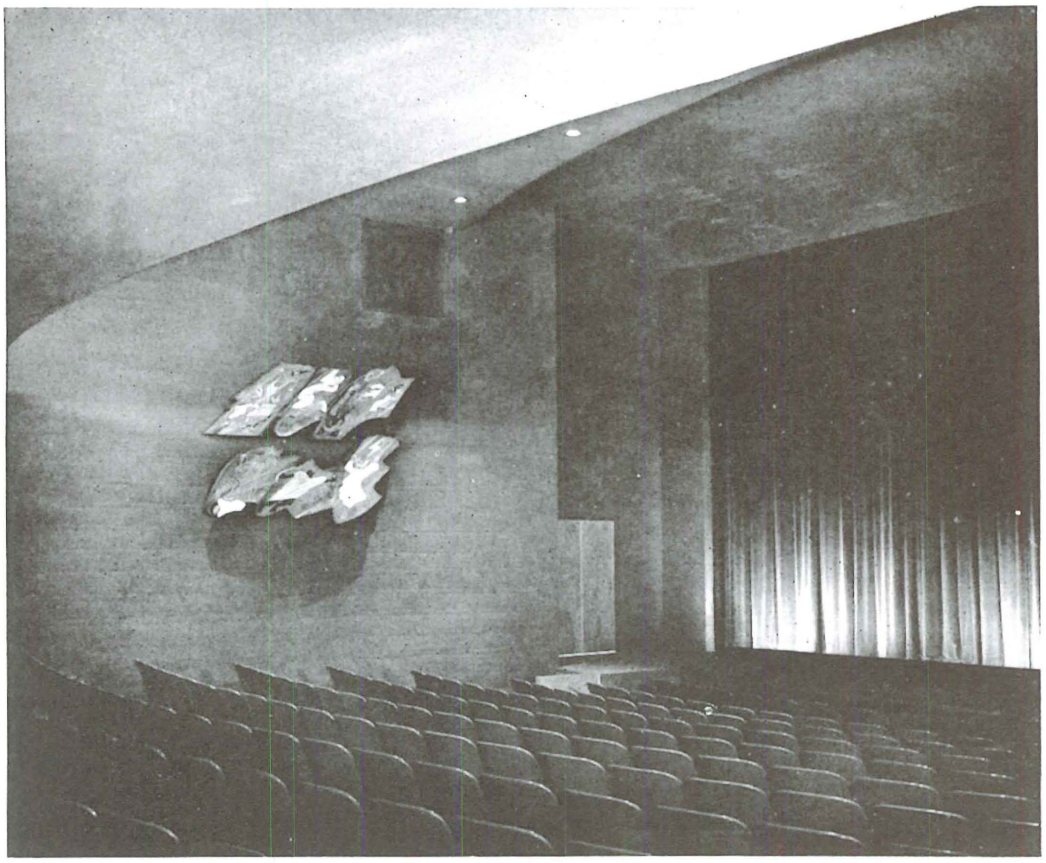


lumiline lights between the mirrors. At the opposite end are clothes lockers, and in the center, a large costume rack.

West of the main theater, directly off the Green Room, is a small outdoor Greek theater used for further experimental work and open-air concerts.

The outstanding feature of the glass-walled gallery, which connects the three major buildings, stretching from the theater on the south to the concert hall and classroom on the north, is its extreme flexibility. Movable aluminum poles that wedge between ceiling and floor hold the panels on which art exhibits are hung. The glass walls on the east and west are fitted with vertical cloth louvres—Thru Vu Blinds—which open to any angle. Adjustable spot lights slide the length of the hall on tracks, and floor pockets make possible lighting of objects from below. The al fresco sculpture court, with pool, may be approached through two sets of doors on the west side of the gallery.

The Art Center library, at the north end of the gallery, is on two levels, and contains many priceless art text and reference books, as well as numerous periodicals from the art centers of the world.



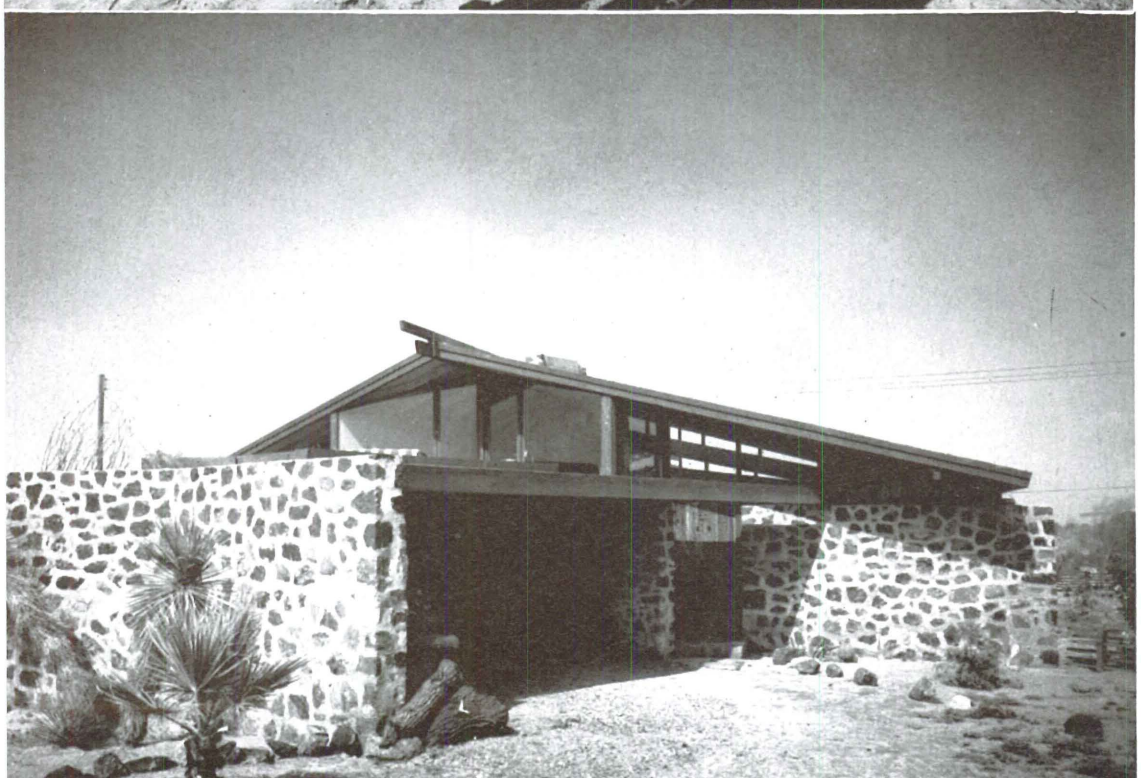
PHOTOGRAPHS BY WES CAROLAN

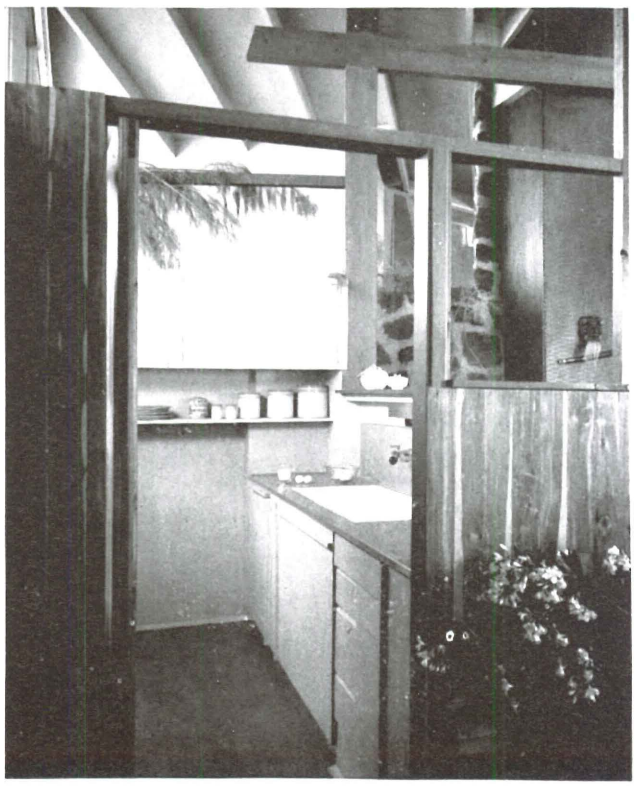
SMALL DESERT HOUSE

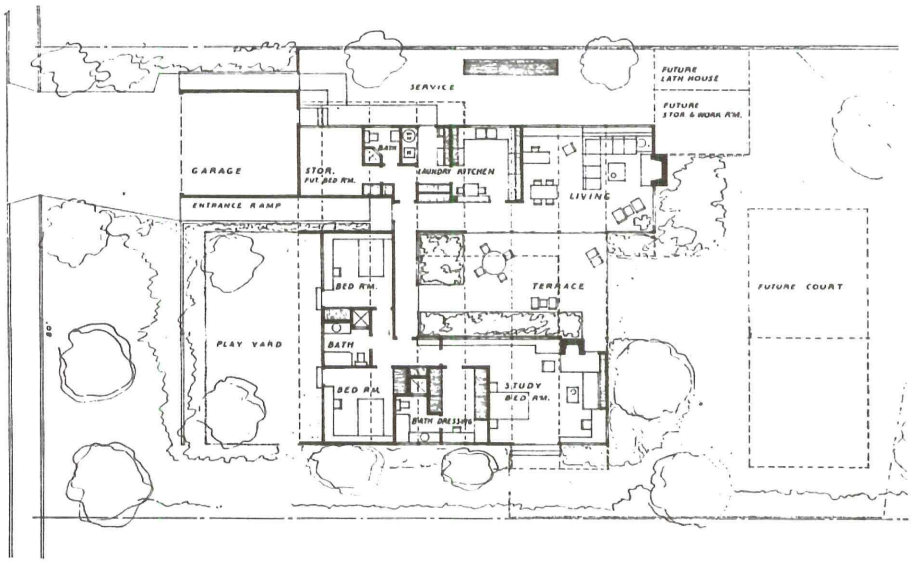
R. M. SCHINDLER, ARCHITECT

The house was designed to take advantage of the site's extended view and to minimize sun glare and heat factors. The foundation of the house, is a concrete slab and the roof is of wood and white reflecting composition material. Local stone is used extensively throughout in combination with wood. In general the plan is open and free, lending itself to a casual informality most comfortable in desert areas

PHOTOGRAPHS BY SHIRLEY C. BURDEN

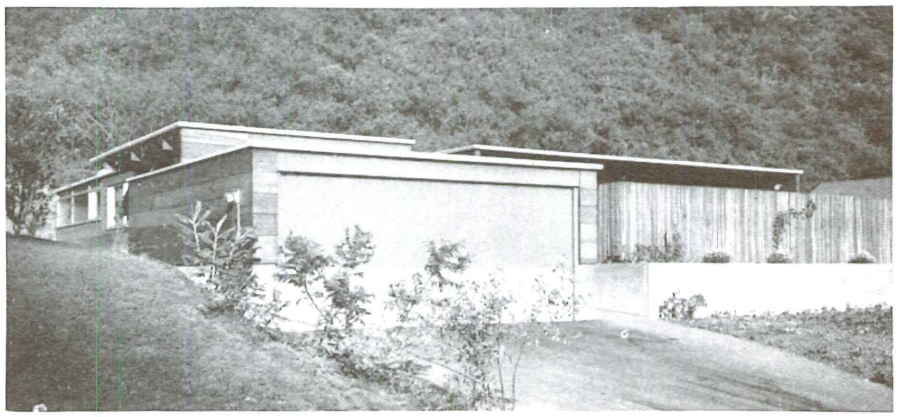






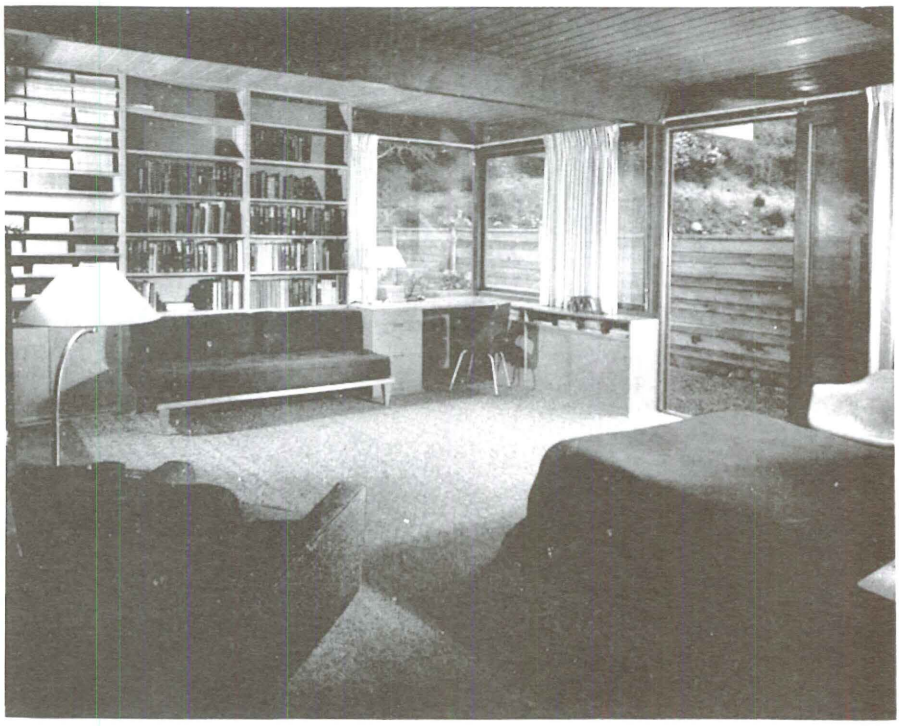
SUBURBAN HOUSE

THORNTON M. ABELL, ARCHITECT



The property is in a canyon near the coast. The building site is fairly level, with the back of the lot extending high up the side of the canyon.

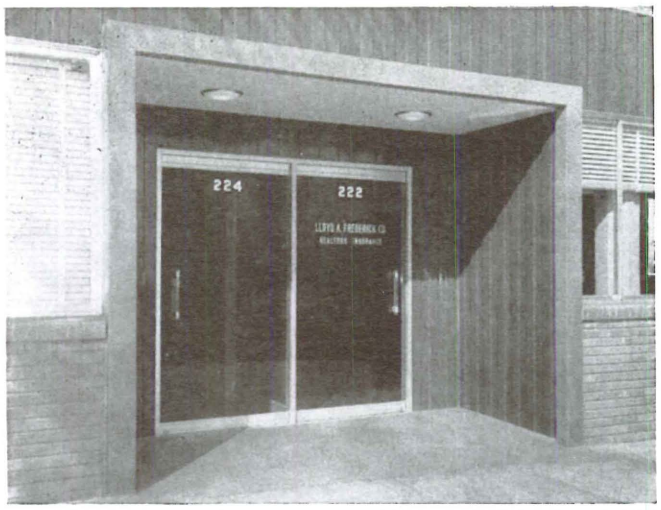
The arrangement of plan turns inward around an outdoor partially covered terrace and opens out to the rear toward the canyon side. There are really



two living rooms, one for the whole family near the kitchen that opens to the inner terrace, the other a study-bedroom where the owner can work undisturbed. The children's rooms are close to the center of activities yet separate, and open to an enclosed play yard devoted entirely to them. An unfinished bedroom and bath near the entrance and service can be used later as a guest or maid's room. The kitchen is centrally located. Folding panels above a bar counter open it up to the terrace, and the natural slopes of the canyon are visible through the opening above the inner terrace.

The house is built on a radiant heated slab. The exposed structural frame is wood posts and beams with an 18'x8' module. Interior walls are finished with plywood. Some interior and all exterior walls are redwood shiplap. Chimneys are stained, common brick. Windows and glass doors are sliding wood units in prefabricated frames. The lighting system is controlled by low voltage switches. Slim line fluorescent fixtures are used at kitchen counters, louvred surface type and recessed ceiling fixtures in passageways and work centers, flexible swivel fixtures elsewhere. Redwood is in natural finish without gloss. The under side of the roof plane is stained pale turquoise. The structural frame, including windows and exterior doors, is stained deep green-blue gray. Plywood interior surfaces are light gold and lemon yellow; floors, plain gray; colored cement paving, dull blue-gray; roof surface, light gold natural color rock. No curtains are used in the living area and bamboo is used in the children's rooms and kitchen, and rough-textured fabric in the study-bedroom.

PHOTOGRAPHS BY JULIUS SHULMAN



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MUSIC—Continued from page 17

and at the same time to add ornaments which the composer had not troubled to indicate because he regarded them as conventionally understood. . . ." In speaking of the **double**, the repetition of an air during which the melodic embroidery is elaborated, Mr. Mellers fails to mention, as technical examples, the doubles of dance movements included by Couper in the first book of the orders.

Los Angeles has been fortunate to hear, through the enterprise of Alice Ehlers, performances of two of the three most important works by Couperin for two violins and continuo, the inimitable **Apotheoses** of Corelli and of Lully. Here neo-classic myth and courtly rustic fashion mingle in a spiritual and yet very witty tribute to the memory of Couperin's two chief stylistic predecessors, of Italy and of France. The finale of the **Apotheose de Lully** brings together the two composers in the Parnassian fields, where Corelli plays on his violin an Italian melody, accompanied by Lully, then accompanies while Lully plays a French air; and the two join in "a full scale **sonata de chiesa**, the Italian technique being as it were translated into French." Here as in the fourteen string **Concerts** and two suites for viols, in spite of strong Italian influence, the French style prevails.

Several of the **Concerts**, the great sonatas for two violins **La Sultane** and **L'Impériale**, and the two **Apothéoses** have been well recorded in a manner showing some but not all of the eighteenth century qualities and virtues.

The second and third of the three surviving **Lecons de Ténèbres** (there were originally nine), on Latin words of the prophet Jeremiah interspersed with elaborate vocalises on ritualistic Hebrew phrases, may also be heard on recordings. This sombre, powerful music, like the larger works for clavecin and for strings, defies the popular, and for that matter the professional legend that Couperin's art is invariably light and trivial. Until musicians will make the effort to learn how this music was intended to be played they will have small joy of it and we shall be denied the pleasure of knowing it better, except as we may learn to venture in it by ourselves.

In this as in many other matters it is assumed that the vulgar, since they will usually turn out in large numbers to hear music which they have already heard to a surfeit, are generally right. Vulgar opinion may affect our opportunities; it need not condition our judgment. To quote the epigraph from Shenstone with which Mr. Mellers begins his book, "I think, moderately speaking, that the Vulgar are generally in the wrong."

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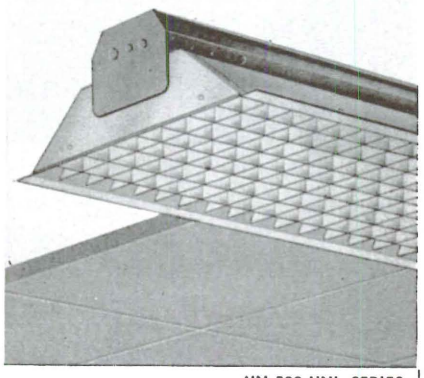

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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

ACCESSORIES

(140a) CONTEMPORARY ACCESSORIES & OCCASIONAL PIECES BY HOSKEN.—Information and catalog available of many new items: stacking stools, coffee tables shown in "Good Design"—Chicago, Serving trays, serving cart, occasional tables, hanging shelves, and many other pieces. Also a line of unusual spring wire jewelry. All designed by James and Franziska Hosken.—Write to Hosken, Inc., 10 Roanoke Avenue, Boston 30, Massachusetts.

APPLIANCES

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design. —Howard Miller Clock Company, Zeeland, Mich.

• (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950. —Incinor Division, Bowser, Inc., Cairo, Ill.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue. Chicago 50, Ill.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

CABINETS

(124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Ind.

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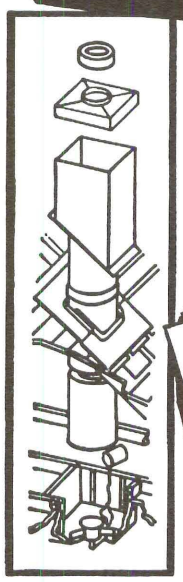

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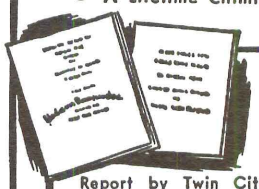

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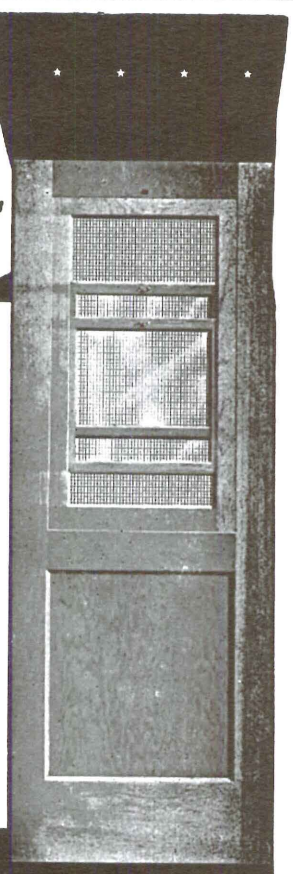

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DECORATIVE ACCESSORIES

(145a) Antiques and Decorative Accessories; Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belongs in all contemporary files. —Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, Calif.

(101a) Transparent Mirror: Full information on Mirropane; looks like mirror when room is brighter than space behind glass, is transparent when there is light behind; coated metallically, not mechanically durable; particularly adaptable for commercial decoration, effective in sales rooms, exhibits to display merchandise.—Liberty Mirror Division, Libbey-Owens-Ford Glass Company, 9895 Nicholas Building, Toledo 3, Ohio.

• (152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

FABRICS

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street. Chicago 11, Ill.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations. — The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation. —Rugcrofters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors. —Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

FURNITURE

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(85a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(141a) Contemporary Upholstered Pieces: Information, illustrative data new Palisades Group contemporary upholstered pieces designed by Greta Magnusson Grossman for living rooms, dens; includes sectionals, chairs, sofas; foam rubber construction; also information factory designs including apartment and full scale pieces in foam rubber construction; clean, articulate lines; reasonably priced; well worth appraisal, consideration.—Modern-Line, Inc., Post Office Box 71, Gardena, Calif.

• (316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—D. J. DePree, Herman Miller Furniture Company, Zeeland, Mich.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources. —Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(136a) Wormley Pieces: Catalog new Dunbar Americana pieces designed by Edward J. Wormley; good contemporary for living, dining rooms; predominating material is walnut; others include birch, cherry, hickory; novel functional features include hot plate built into lazy Susan dining table, dining chairs that revolve, engineered cabinet interiors, electric stoves in storage units; well worth inspection.—Dunbar Furniture Corporation of Indiana, Berne, Indiana.

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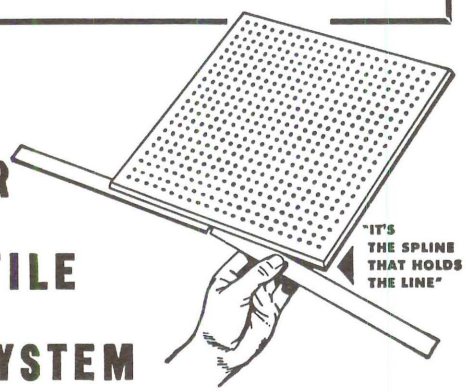

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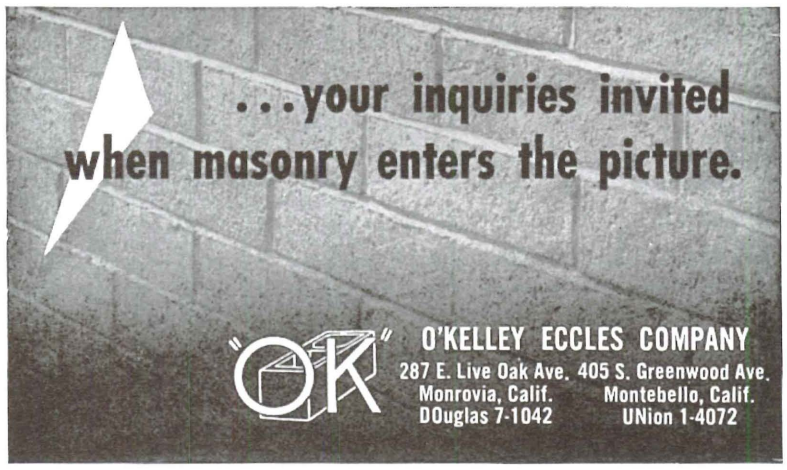

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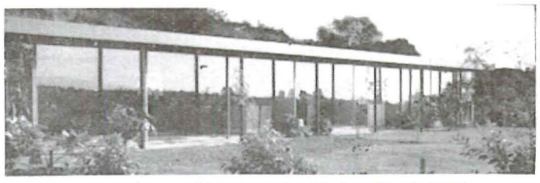

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• (798) Boilers, Burners: Brochure, information six sizes vertical tube-type boilers, compact interchangeable oil, gas burners; full specifications; detailed, well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

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(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

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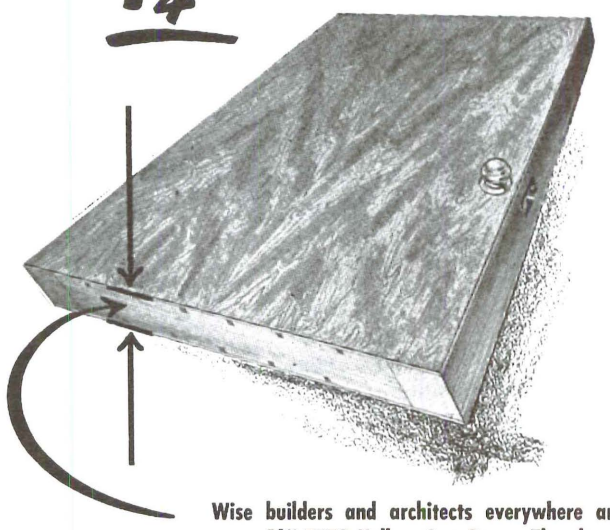

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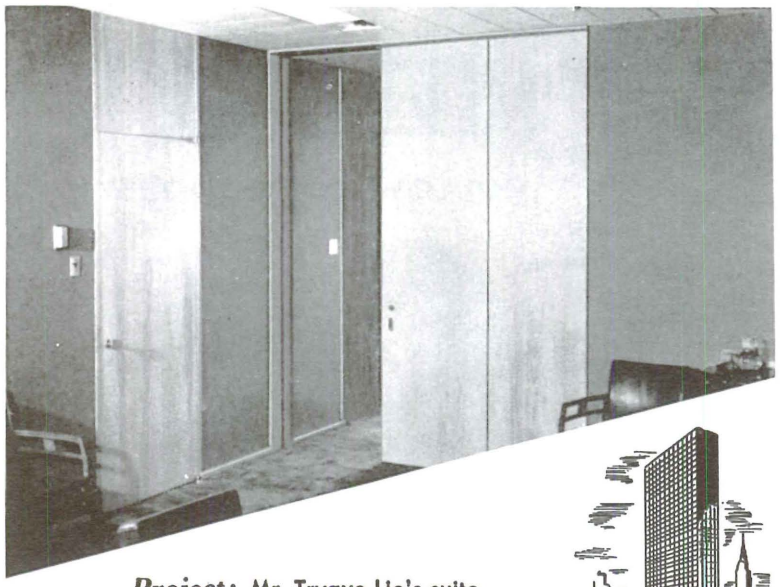

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• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heeters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y.

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(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

INSULATION AND ROOFING

(144a) *Fiberglas* (T.M. Reg. U.S. Pat. Off.) *Duct Insulations*—Coated, Vapor Seal & Flexible: Write for Design Data A.I.A. File 30-A, "Fiberglas Duct Insulations." Describes properties and advantages—furnishes application data and specifications for these insulations used in construction of heating and air conditioning duct systems. Coated Duct Insulation for lining interior and exterior of ducts. Vapor Seal Duct Insulation for use in ducts where erosion and moisture are problems. Flexible Duct Insulation for use on curved surfaces and in concealed places. All Fiberglas Duct Insulations have high thermal efficiency, excellent sound absorbing and high non-erosive properties. Also light in weight—easy to cut, trim and handle—installed cost is low. Owens-Corning Fiberglas Corp., Dept. 88-J, P.O. Box 89, Santa Clara, Calif.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

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LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlites, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950. —Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or relamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96¼", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

(513) Fuller Paints: 23 pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; Available to Western readers only.—W. P. Fuller & Co., 301 Mission St., San Francisco 19, Calif.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combied with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carrco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(125a) Lighted Bathroom Cabinets: Complete information Milwaukee fluorescent lighted bathroom cabinet; completely recessed lighting provides high-level diffused illumination; entire unit, including mirror, flush with wall; four 20-watt fluorescent tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified CSHouse 1952.—Northern Light Company, 2051 North Nineteenth Street, Milwaukee, Wis.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design. — Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

SASH, DOORS AND WINDOWS

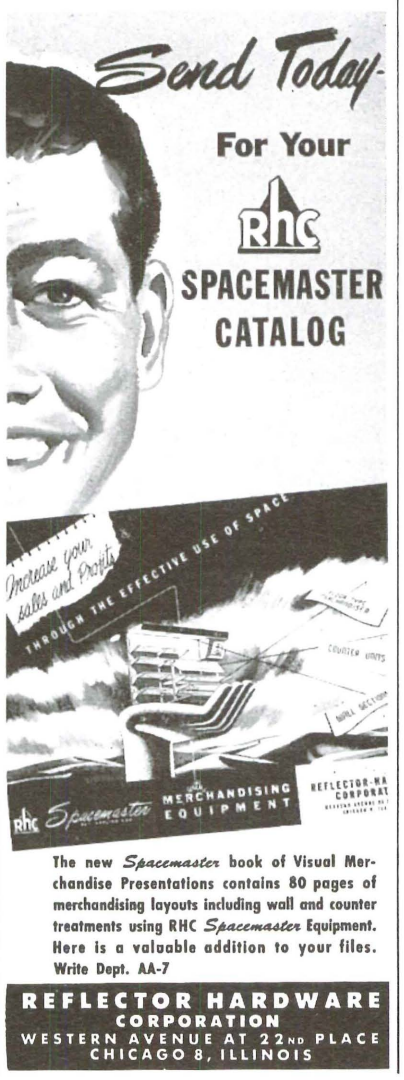
(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

(38a) Store Fronts: Information Natcor Store Fronts; fully extruded alumilited aluminum mouldings and entrances; narrow stile doors and jambs: sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.

SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding



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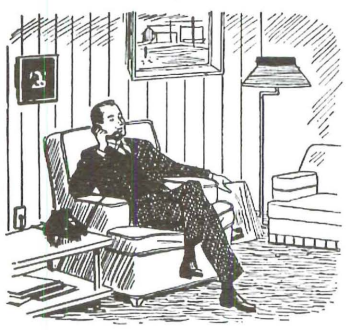
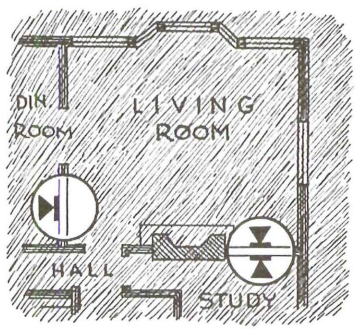
How to place telephone outlets to protect home's future beauty





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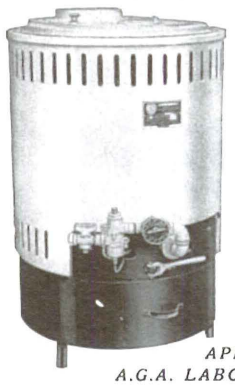

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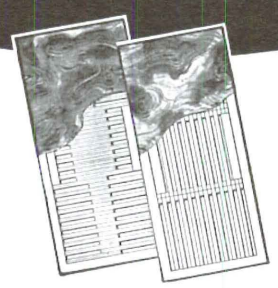

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doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation. —Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength. —Acorn Adhesives & Supply Company. 678 Clover Street, Los Angeles 31, Calif. CApitol 13185.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known. widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Write for information on Kawneer Custom Styled Stock Architectural Metal Products; Less costly than made-to-order specials; Good products worth thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Michigan.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000″; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

(712) Sliding Glass Doors: Full information, specification data Arcadia sliding glass metal doors; slide easily, quietly on 2″ diameter sealed ball bearing brass sheaves with hard rubber top guide rollers; ample allowance for framing deflection assures continued operation; cleanly designed hardware in bronze or satin chrome finish; accurately fabricated of heavy Bonderized steel; concealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration. —Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

(107a) Steel Base Construction: Full information Corruform, 100,000 psi steel base for concrete in joist construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; corrugated pattern makes attractive exposed ceiling; performs adequately without waste; carries concrete without sag, stretch, bend, leakage; standardized .0156 gauge, 2 3/16″x½″ deep corrugations; weight ¾ pound per square foot with fasteners; good product, merits investigation.—Granco Steel Products Company, Granite City, Ill.

VISUAL MERCHANDISING

(939) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) of Arts and Architecture, published monthly at Los Angeles, California, for October 1, 1951.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Editor, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Business Manager, F. M. Brown, 3305 Wilshire Boulevard, Los Angeles 5, California.

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3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

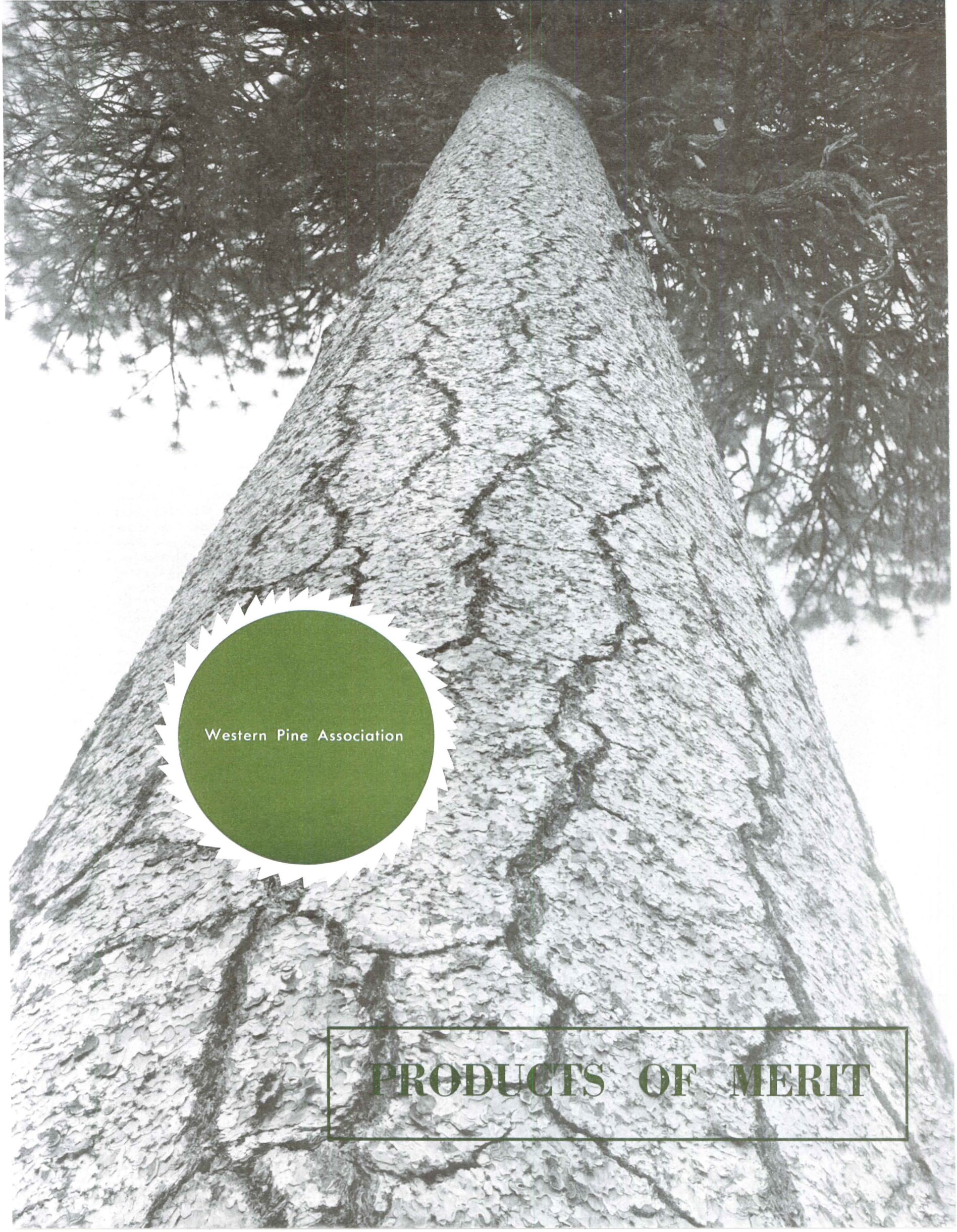
4. Paragraphs 2 and 3 include, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

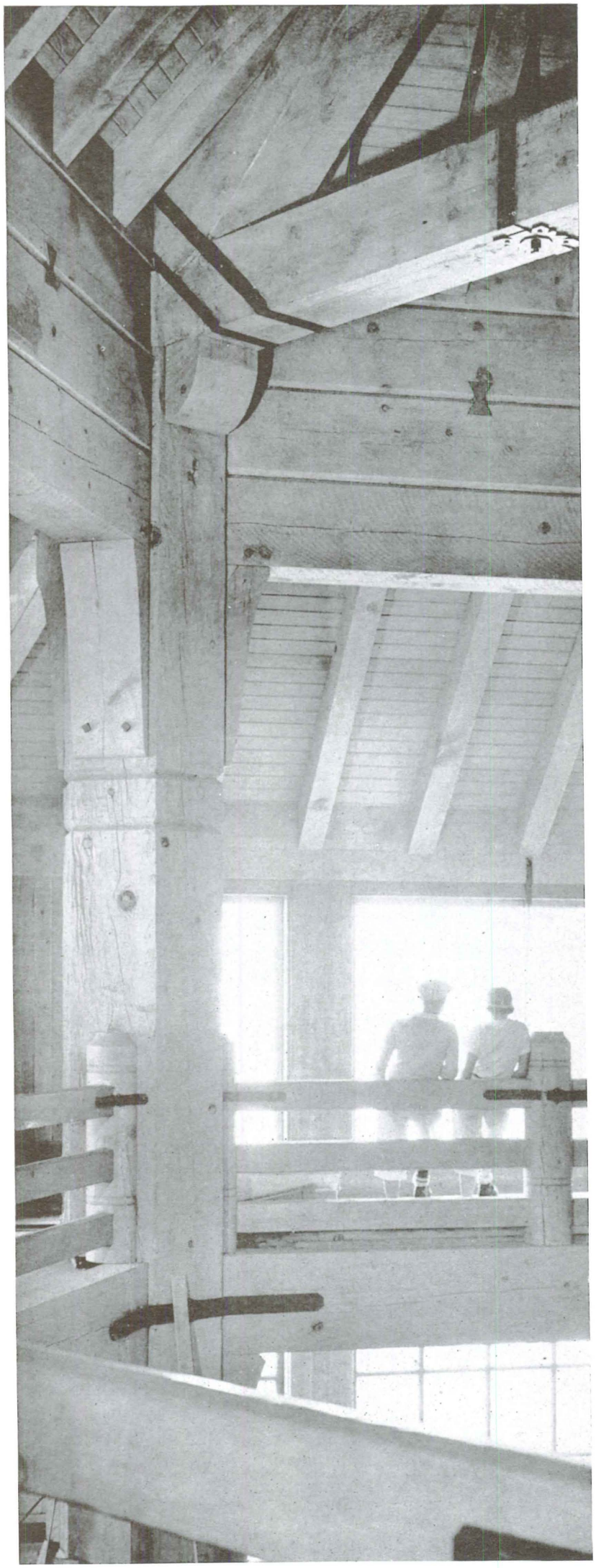
5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

(Seal) F. M. BROWN, Business Manager

Sworn to and subscribed before me this 4th day of October, 1951.

PAUL G. ROYCE
Notary Public
In and for the County of Los Angeles, State of California
(My commission expires July 22, 1953)


Western Pine Association
PRODUCTS OF MERIT



In the story of the Western Pine Association, which has its headquarters in Portland, Oregon, there is practical evidence of the ability of an enormous and multisided industry to work cooperatively for the realization of its ultimate potentials. By persistent effort over a long period of time, the Association has developed and maintained favorable conditions surrounding the manufacture and marketing of its members' forest products, and has promoted standards covering forest protection, harvesting practices, lumber grading and wood utilization. It is concerned objectively with every problem inherent in all operations of the Western Pine industry and at the same time develops confidence and satisfactory relations both within its own complex organization and with the millions of consumers its members serve.

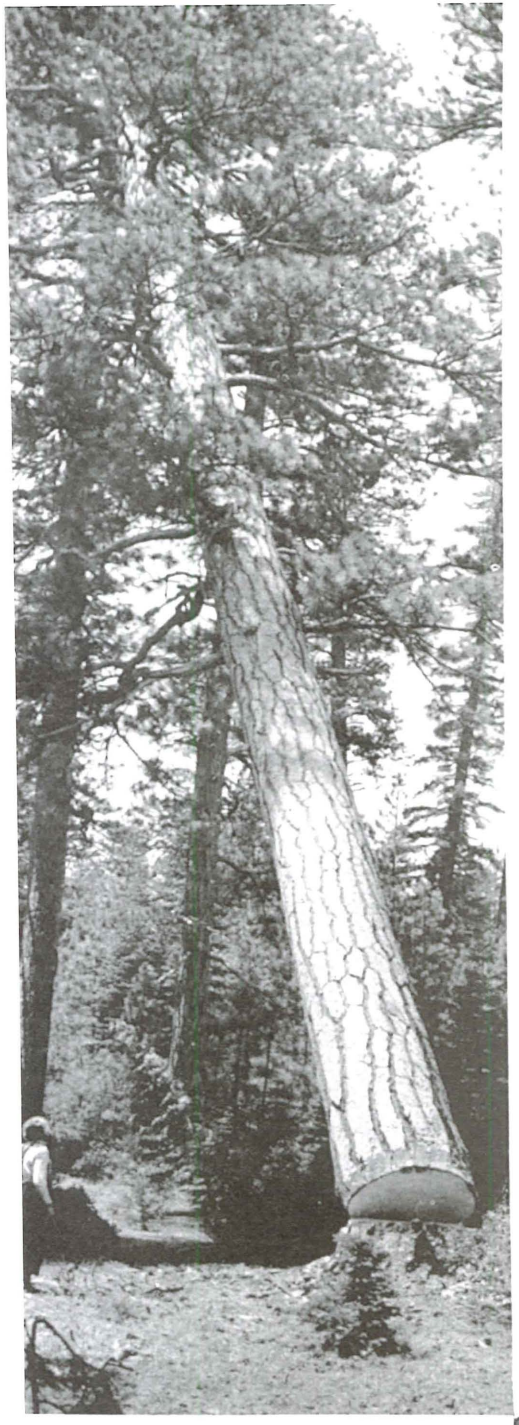
The Western Pine Association as it now exists was organized in 1931 from two major groups within its operating region. Beginning almost fifty years ago a series of smaller groups that were the antecedents of these had laid the foundation for general recognition, by producer and user, of the value of standard, uniform grading rules. The further realization that the maintenance of this function, and of others that are now inherently part of the industry, was more properly the duty of a single association representing the mutual interests of all manufacturers and mills led eventually to their consolidation as the Western Pine Association.

An enviable record has been made in the distribution of quality products by the promotion of these standards and although these basic objectives remain an important part of the continuing work of the Association, its growth and expansion through new activities is an equally vitalizing force in insuring the future of the industry. The numerous services and activities carried on by the Association are maintained through the working organization of the several principal departments: the Grading Bureau, the Forest Engineering Department, the Research and Seasoning Department, the Promotion and Industrial Relations Department, the Statistical Department and the Traffic Department. Each of these assumes responsibilities for the projects most directly concerned with its particular subject matter.

Since the Grading Bureau is the keynote upon which the whole Association was originally built, we emphasize the importance of its functions. The Bureau maintains a schedule of regular and systematic inspections of all mill grading in all member mills and, upon request, conducts reinspections of any lumber shipped under Western Pine grading rules. A corps of lumber inspectors travels over the area checking mill grading, seasoning and manufacturing practices once each month. The reinspection service is nationwide. Individual inspectors are rotated monthly to provide grading uniformity throughout the region. Virtually all lumber manufactured in the Western Pine Region is selected and graded under the rules published by the Association, and for those customers who prefer grade-marked lumber, mills can furnish a properly identified product which, in addition to the Association trade and grade mark, bears the official species mark.

This is another of Arts & Architecture's continuing series of features covering products of merit which are of interest to architects and builders.

Left: Balcony in main lobby of the Timberline Lodge, Mt. Hood National Forest, showing 40′ hexagonal Ponderosa Pine timbers.



Right: Great pride was taken in the teams in early days of logging. Since the days of the Western Pine Shipper's Association of 1904 the membership has increased from 22 to over 300 participating members today. Production of the membership in 1904 was 158 million board feet; the figure today approaches six billion board feet.

The Western Pine Region covered by the Association includes twelve of the western states, an area extending from the crests of the Cascades and the California Coast Range eastward to the Great Plains. The members grow, process and produce for the building industry the three western pines—Ponderosa Pine, Idaho White Pine, Sugar Pine, and the seven associated woods—Douglas Fir, Larch, White Fir, Engelmann Spruce, Western Red Cedar, Incense Cedar and Lodgepole Pine.

Below: A forest in the Western Pine Region. Wood is the only one of nature's resources that is self-renewable. When protected and harvested wisely, forests replace themselves.

Below: Section of Ponderosa Pine illustrates the rapid growth of a tree after surrounding trees have been felled and the stand has been opened in order to allow the young trees more sunlight and rainfall.

Age 29 years
Diameter at breast height, outside bark 7.4''
Diameter growth 2'' in last five years
Height 47.5 feet
Height growth 24.5 feet in past ten years.
Area cut-over 20 years ago
Elevation 5200'
Tree 15 feet from group of five (28-40'') Sugar Pine and Ponderosa Pine stumps
Bretz-Shaver Lake area

Ponderosa Pine

PONDEROSA PINE, a soft textured wood with typically straight, close and uniform grain, the most popular multi-purpose softwood lumber in current use, has the greatest growth range of any commercially important lumber species in the country. When considered in relation to the annual cut there is no other softwood that promises as permanent a natural supply. It is a versatile material for a wide variety of general uses because of its excellent properties, one of which is the workability so vital to architectural and decorative effects. It is used in the manufacture of sash and doors, finish woodwork, siding, window and door frames, mouldings, knotty paneling and for all purposes in residential and commercial building and general industrial uses. Other representative uses for which Ponderosa Pine is valued are too numerous to list.

Ponderosa Pine cabinets and knotty paneling.

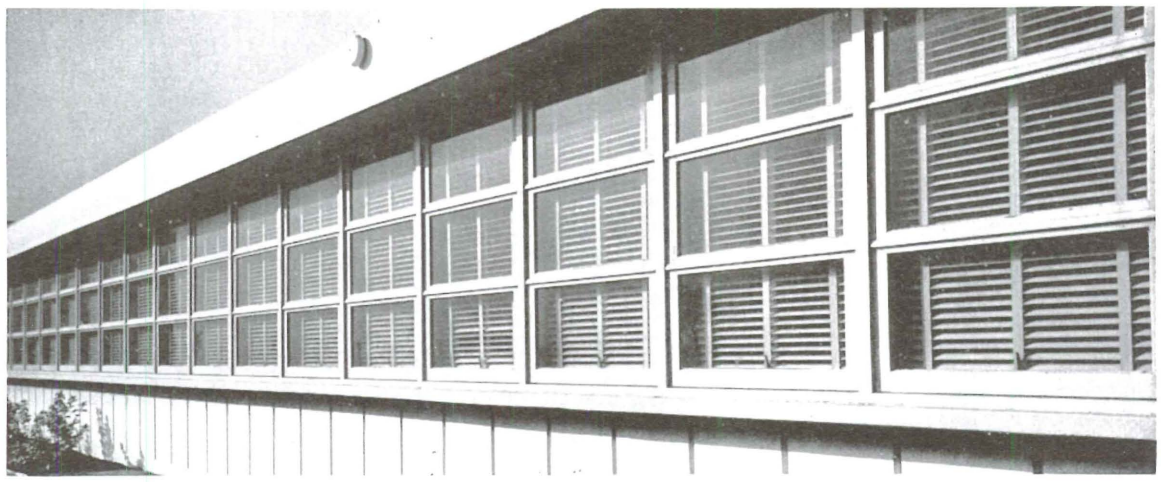
Sugar Pine

Idaho White Pine

IDAHO WHITE PINE, a straight grained, soft and even textured wood has occupied for many years a prominent place among building materials. Its standing in the trade is often the standard of quality by which other softwoods are judged, and its use is traditional. In New England, buildings still occupied since colonial times are indisputable evidence of White Pine's durability. This wood has all of the essential properties inherent in a quality finish wood. Methods employed throughout the entire manufacturing processes assure a finished product commensurate with its outstanding natural quality. The purposes for which it is used are numerous and it is of particular value where construction requirements are most rigid. One of the most versatile softwoods, it is easily adaptable to residential and commercial construction, architectural woodwork, paneling, furniture, and industrial purposes.

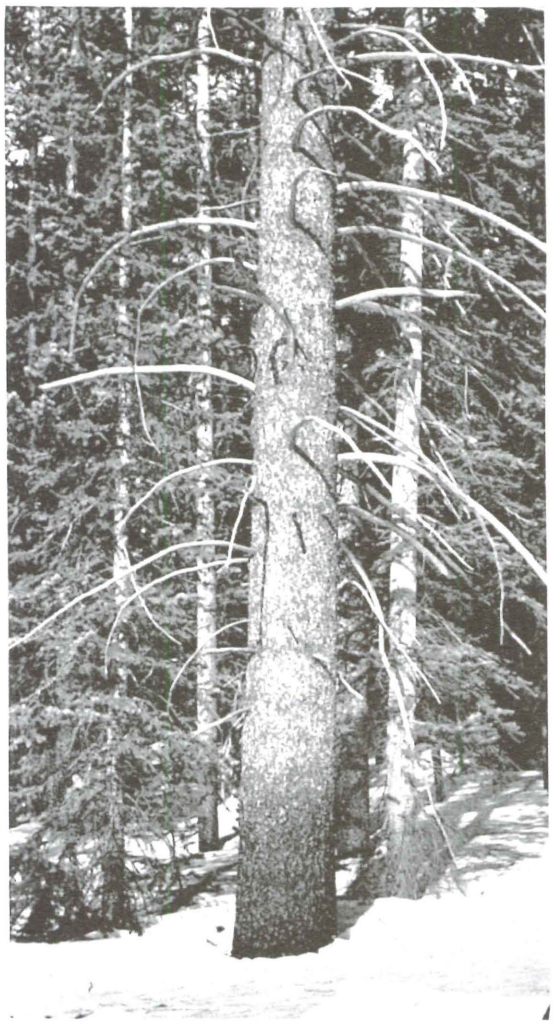
SUGAR PINE, a true white pine and a sentinel among trees, produces a high percentage of clear lumber. The lumber is of two general types and fits two classes of use; one type required in house construction, the other ordinarily called factory lumber. In the first class is found the high-quality finishing lumber used for interior and exterior trim, siding, and the board grades for uses where knotty lumber serves equally well. The latter class is equally important because of the large sizes available, and since the character of the wood growth fits it particularly well for remanufacture into fabricated products. Sugar Pine has wide application and is especially valuable where the requirements are exacting. Its many uses include cabinet work, siding, exterior woodwork, patterns, piano keys and organ pipes.

Sugar Pine Windows



An unusual assembly of trees in the Western Pine Region: Ponderosa Pine, Incense Cedar, Sugar Pine, Ponderosa Pine, Sugar Pine, Ponderosa Pine, Douglas Fir and White Fir.

Lodgepole Pine



LODGEPOLE PINE, the smallest in size of the commercial pine species has a characteristically straight, slim, gradually tapering trunk and rarely attains a height of more than 85 feet or a diameter or more than 20 inches. It grows in dense, pure stands throughout the western part of the United States. In typical stands, trees are generally even-aged with straight clear trunks of little taper and uniformity in size. Lodgepole is classified as one of the soft pines and is very near Ponderosa in weight, strength and hardness. In common with other pines, its properties make it suitable for many important commercial and industrial uses. A great part of Lodgepole is manufactured into railroad ties, poles and timbers although an increasing quantity of general purpose lumber is coming from the mills today.

WHITE FIR grows in much of the western part of the country and its uses have increased substantially. About three fourths of the production goes into general construction items and the remainder is used for boxes, crates and other industrial requirements. White fir is non-resinous and finely textured because of the thin-walled and fairly uniform cells. It ranks in properties and characteristics with the several important softwoods. The largest single use for White Fir is for the framing of small houses, including posts, studding, rafters, joists, sills, and plates.

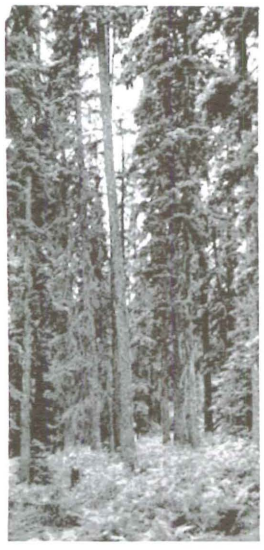
INCENSE CEDAR, a very handsome tree of columnar or pyramidal form, is rarely found in pure stands but generally grows intermingled with the Pines and Firs. The lumber is one of the most durable and decay-resistant of native American woods. It is non-resinous and the texture is fine with small, evenly arranged cells; it has a spicy odor characteristic of all the Cedars. The lumber is used for a variety of purposes, including framing and finish, siding, paneling and interior finish and for many specialty products.

WESTERN RED CEDAR, a slow-growing, long-lived tree, grows in the Pacific Northwest and inland to the western slopes of the Rocky Mountains. It is generally found intermingled with the Western Pines, Fir and Spruce. The grain of the wood is close, uniform and straight, and its predominating feature is its extreme resistance to decay. It is one of the lightest of the softwoods and is rated by the Forest Products Laboratory in the first three groups in workability with hand tools. The greatest percentage of this lumber is used for residential construction and has remarkable versatility.

DOUGLAS FIR is found in all states from the Rocky Mountains to the Pacific Ocean. However, the Western Pine Association concerns itself with Douglas Fir as it grows and is manufactured into lumber in the Western Pine region only. It is recognized as an exceptional wood and is probably used for more lumber and lumber product purposes than any other individual species.

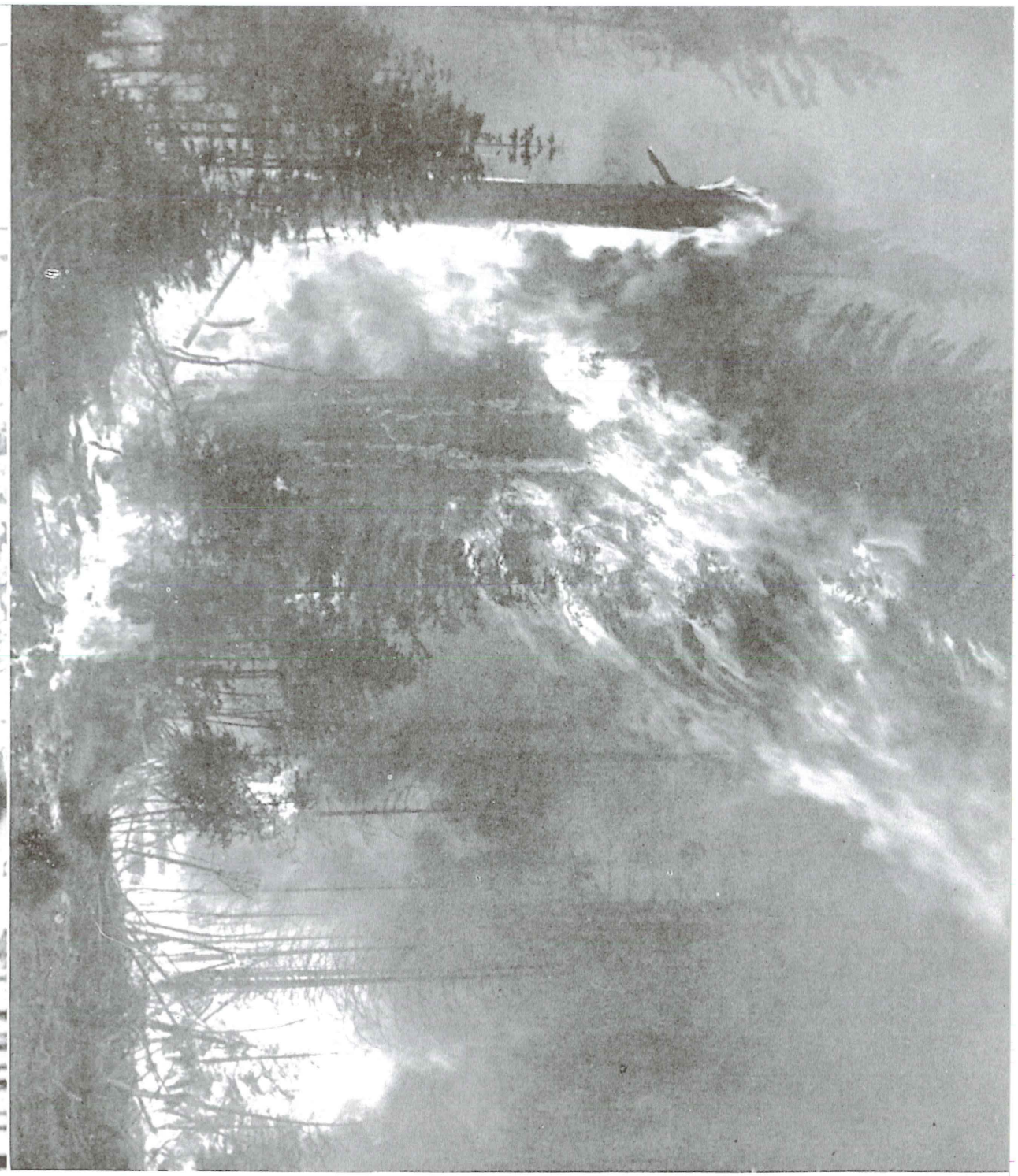
LARCH, a conifer which grows and loses its needles annually, is one of the largest native trees often reaching a height of 200 feet and a diameter of five feet. Distinctive for its fine and uniform grain, it is tough-fibered, strong and rather heavy. It is easily worked and machines to an exceptional smoothness. For many years its use was limited to areas where the tree grows, but today Larch is being shipped to nearly all 48 states and into foreign countries. It is particularly well adapted to heavy construction and pole uses. Larch, like any of the commercial wood species will outlast the actual use life of the structure of which it is a part. Permanence in this wood is convincingly demonstrated in its use in the Hotel Margaret, Bonner, Montana, built entirely of Larch in 1898. The hotel is still being used for its original purpose and a photograph is shown on page 59.

Larch



Engelmann Spruce

ENGELMANN SPRUCE is one of the principal commercial species found at higher elevations and grows abundantly in most of the states of the Western Pine region. It is light in weight, pale off-white in color, fine grained in texture and very strong for its weight. The various grades of this lumber have a wide range of uses in all types of construction. In addition, because the wood is odorless, tasteless and shrinks and warps but little, it is especially suitable for food containers, sugar and flour bins, drain boards, clothes chests, refrigerator linings, tanks and water troughs. Its popularity for use in unfinished furniture is well known and has increased the consumption of Engelmann Spruce.



A major concern of the Association in conserving the wood supply is fire prevention and systematic forest fire control. Cooperation with national agencies in programs as "Keep America Green" reduces alarming disasters and destruction.

Below: A forester is examining a young pine tree planted four years ago on a burned strip. When a forest is destroyed completely by fire it is necessary for man to aid nature in restoration by re-seeding and planting young trees.

The vital work of the Forest Engineering Department assures an increasing and continued interest in the protection of the forest by replacement programs, proper methods for harvesting of lumber, salvage operations, insect control projects, forest fire prevention and a vigorous effort to expand sound management of timberlands. All of these forest practices are a major factor in insuring the life of the wood supply. The effectiveness of the work of the Forest Engineering Staff is reflected in its progress and leadership in carrying out the program and coordinated activities of the seven forest practice committees.

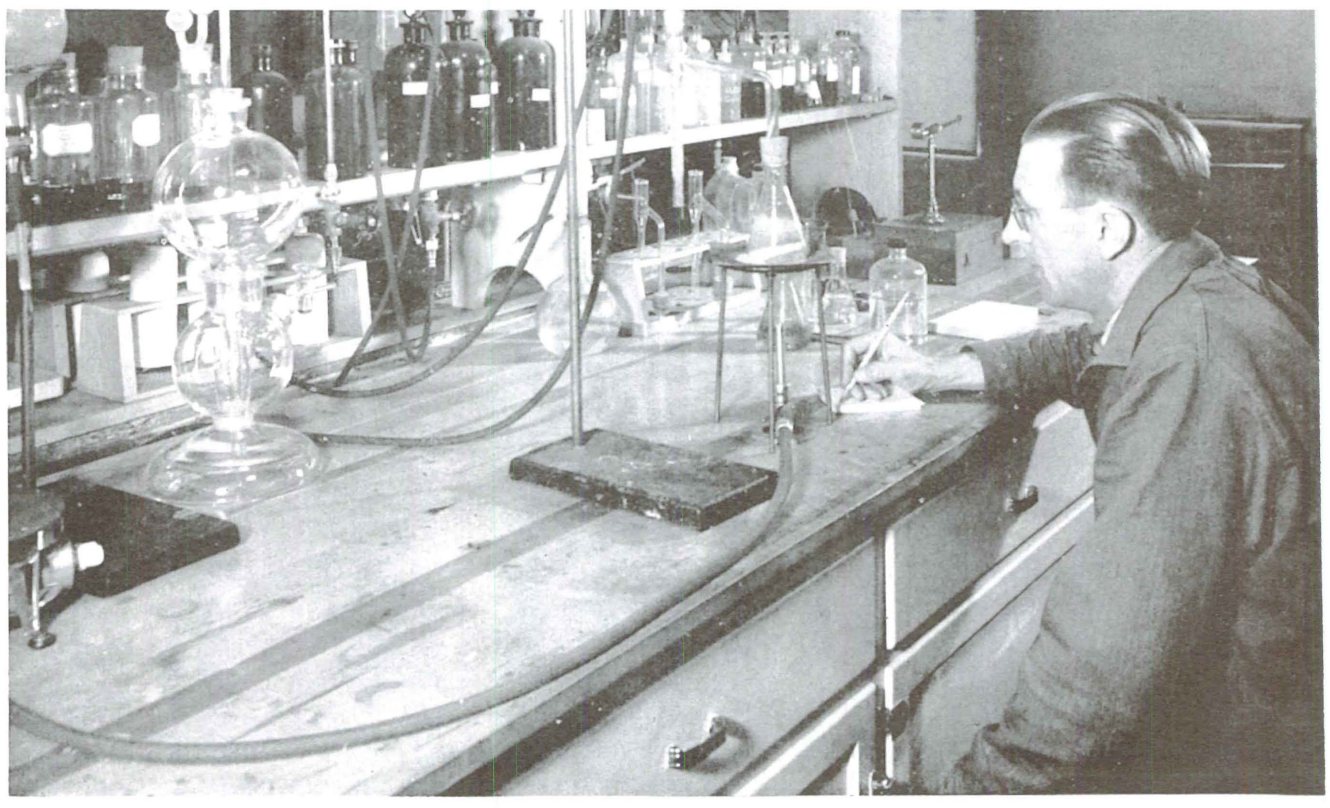
While no timber authority today actually believes in such a catastrophe as timber famine and the wood supply is not being depleted, there is still a challenge to dispel the persistent notion which originated half a century ago. This challenge is being met by the many advancements in forest protection, harvesting practices and utilization of raw materials. Most important of all, a pattern for bringing the forests into full and balanced production has been established, and the ultimate goal of the entire industry is to replace by new growth each year as much timber as is logged or destroyed. The annual timber crop is now approaching a balance with wood consumption. The maintenance of this trend depends on the attitudes of the timberland owners, forest products industries, government agencies and the public generally. Each has a positive and important stake in the forest resources; each has a vital and specific job to do if full and continued use of the country's forests is to be achieved in an industrial economy which depends so largely upon it.

Sixteen years ago this was a mixed stand of Ponderosa Pine, Fir and Larch that was cut-over. The photograph shows the present condition of the cut-over area with ample seed trees left and a very satisfactory stand of reproduction after slash disposal.

The Western Pine Association was the first organization of its kind to inaugurate a technical and experimental laboratory. Originally conceived in 1923 as a one-man seasoning department, it now includes a complete staff of wood chemists, wood pathologists, seasoning engineers, industrial engineers, technologists, assistants and a director.

Two achievements of outstanding merit attributed as "firsts" to the research laboratory are Permatol and WP-578 knot sealer. Permatol, a colorless, odorless and highly effective preservative, is a real factor in maintaining and extending markets for the western pines in exterior mill work. The formula is available free to the industry. WP-578 in laboratory and field tests has out-performed all tested sealers and methods. The product contributes to the reducing of construction costs by making sound tight-knotted lumber entirely suitable for painted and enameled wood uses.

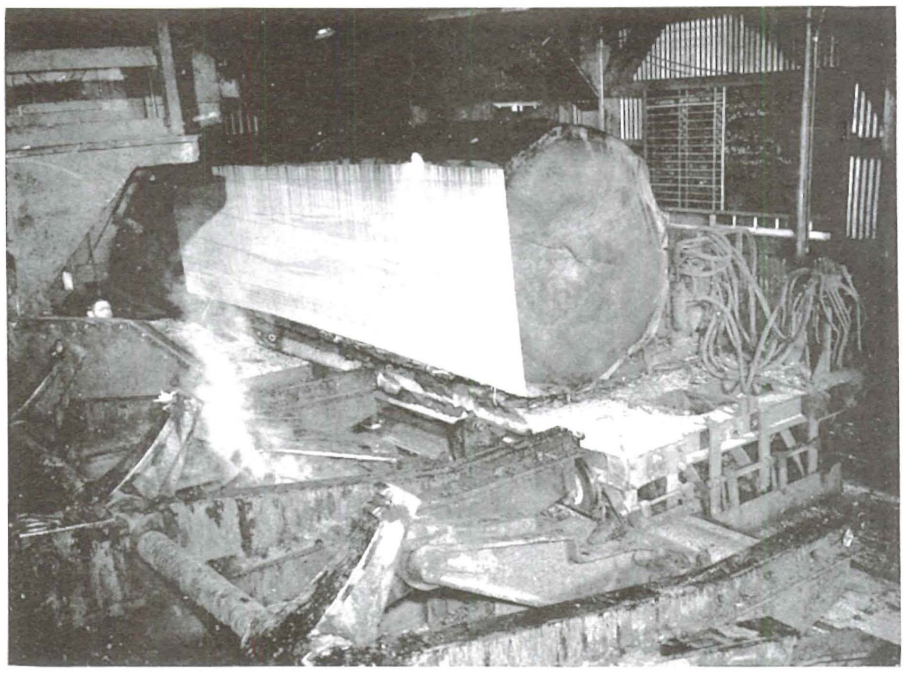
The history of the accomplishment by the Western Pine Laboratory extends throughout the vast range of wood utilization over the broad field of production into large, ambitious projects benefitting the whole industry as well as into small discoveries solving individual mill and customer problems.



The well-organized and fully staffed forestry division of the Association advises on the selective cutting of trees for logging. Trees are carefully marked for falling to assure the highest log grades and that the trees are ripe timber. Cuttings are made close to the ground, and the stumps are later tagged to enable a check on the conversion estimate.

After reaching maturity, trees lose vigor, decline and become susceptible to tree killing insects and are also a major fire hazard. If not harvested at maturity, they will die eventually. It is good forestry to harvest ripe trees to make room for the new crop to grow.

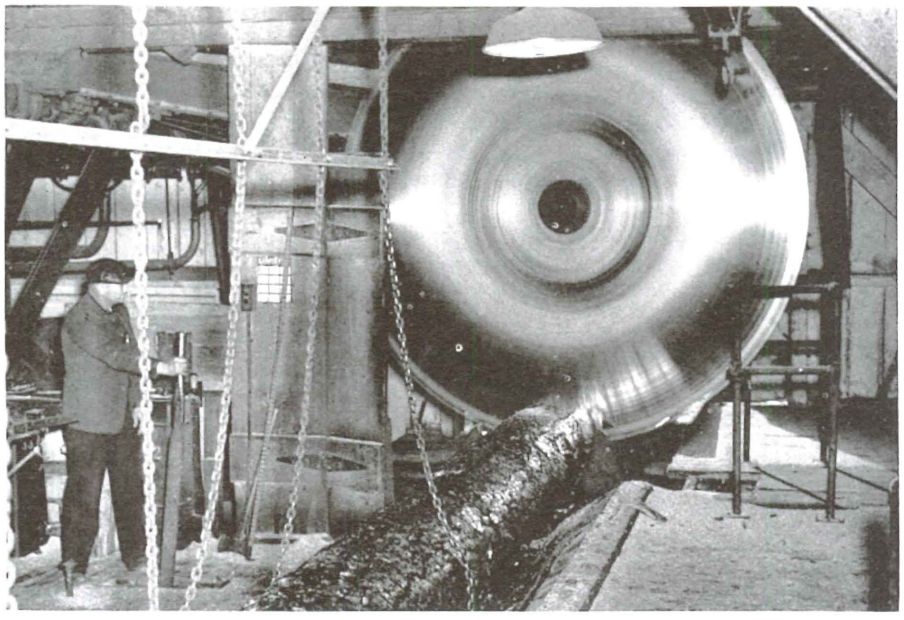
Every modern logging method is used in the Western Pine Region. Tractors now dominate the field as skidding or yarding units. They are the most economical of machines and for a minimum expenditure of diesel oil haul thousands of feet of logs a day. Steam railroads are used on long hauls from the woods to the mill by the larger operators, and this means of transportation is also supplemented by fleets of motor trucks.



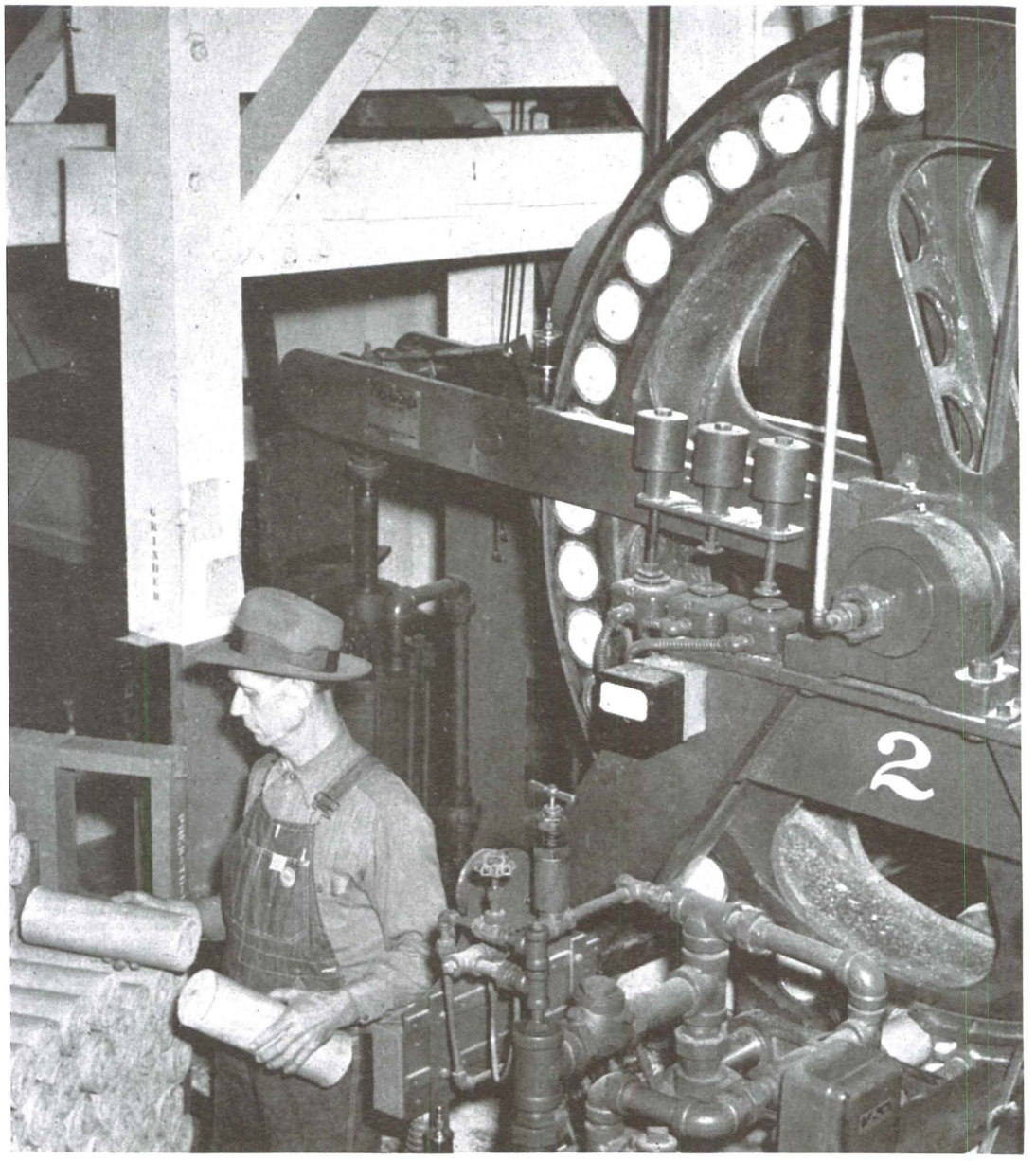
The Western Pine industry possesses a group of the finest and most modern sawmills in the country. The latest in milling and manufacturing equipment is impressive in its constant, efficient performance of the titanic operations to which it is subjected.

The facilities for drying lumber includes all types of storage sheds, kilns and air-drying yards. The methods used for seasoning are scientifically tested and regular inspections are made by the Association to achieve maximum production and quality lumber.

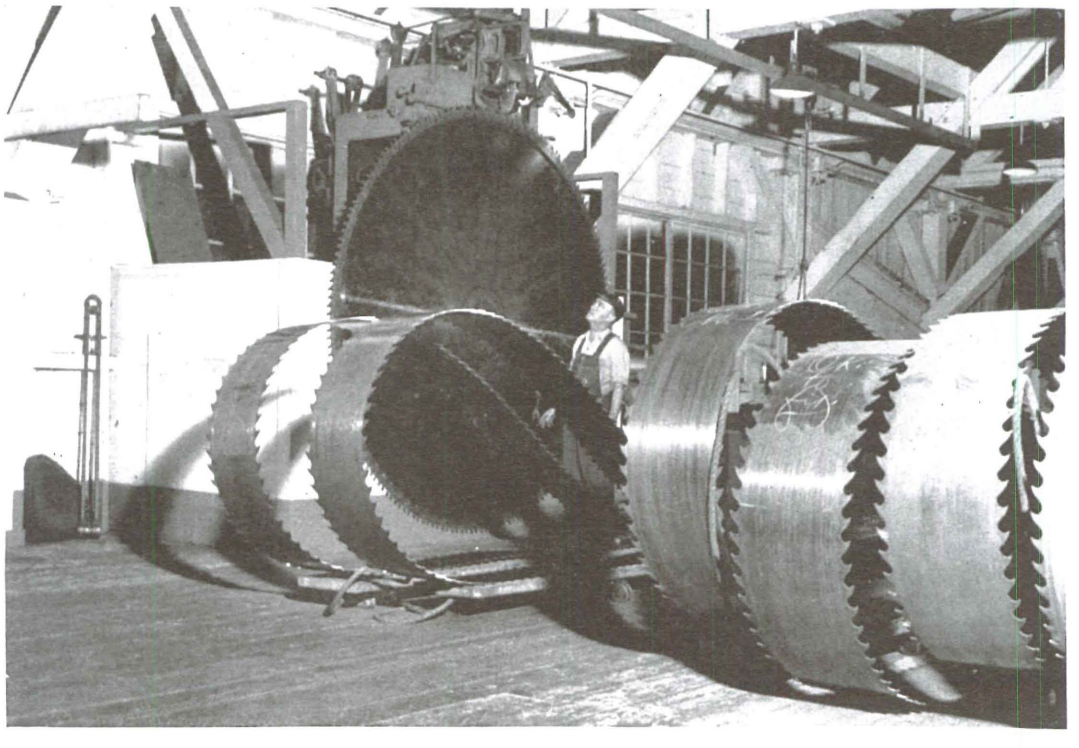
There are 325 active sawmills on the rolls of the Western Pine Association with an annual capacity of more than six billion feet.



Above: Winter or summer, good weather and bad, the big logs continue to flow into Western Pine Region mills to feed the ready saws.



Above: The Pres-to-log plant of a large lumber company in the region. Maximum use of wood waste products is becoming an increasingly large and important part of the many operations of manufacturing in the industry.

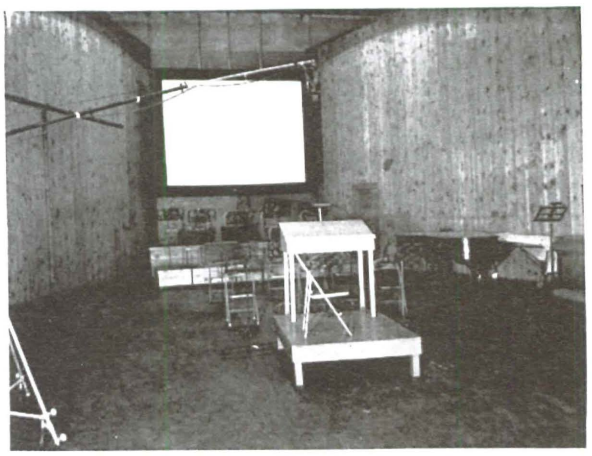


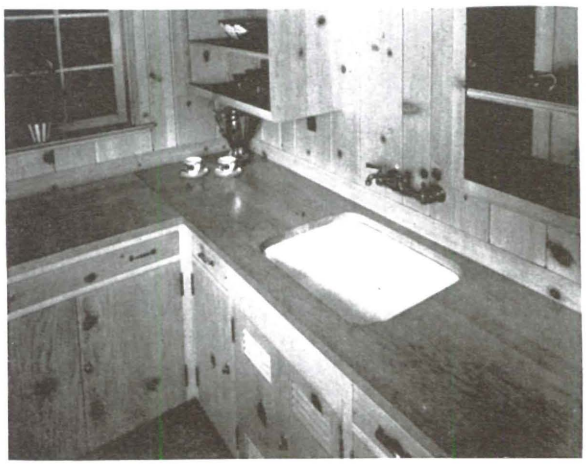
The stacking of lumber is an operation that needs careful supervision and control since poor stacking results in crooked lumber, moisture content variations and excessive check. The modern method is by means of fork trucks that stack the lumber, piled in package units, for drying or for storage.

Mill equipment, tools and instruments are kept at all times in perfect condition by competent and trained mechanics.

Above: Airplane view of dry kilns at one of the large plants in the Western Pine Region. This plant has a capacity of three and a half million feet, delivering 600 to 650 thousand feet daily.

Left: Ponderosa Pine window sills, stacked and ready for shipment.

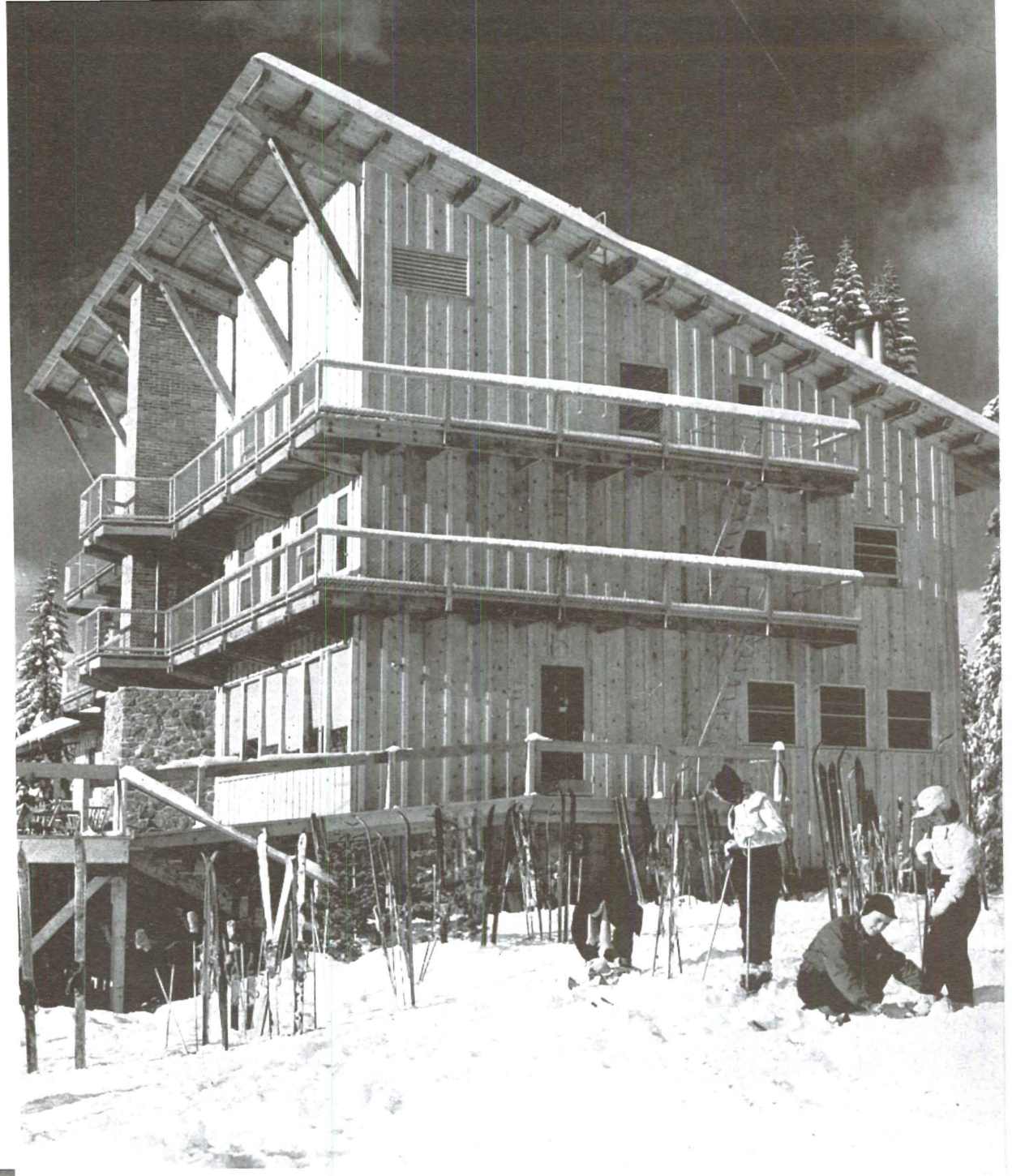


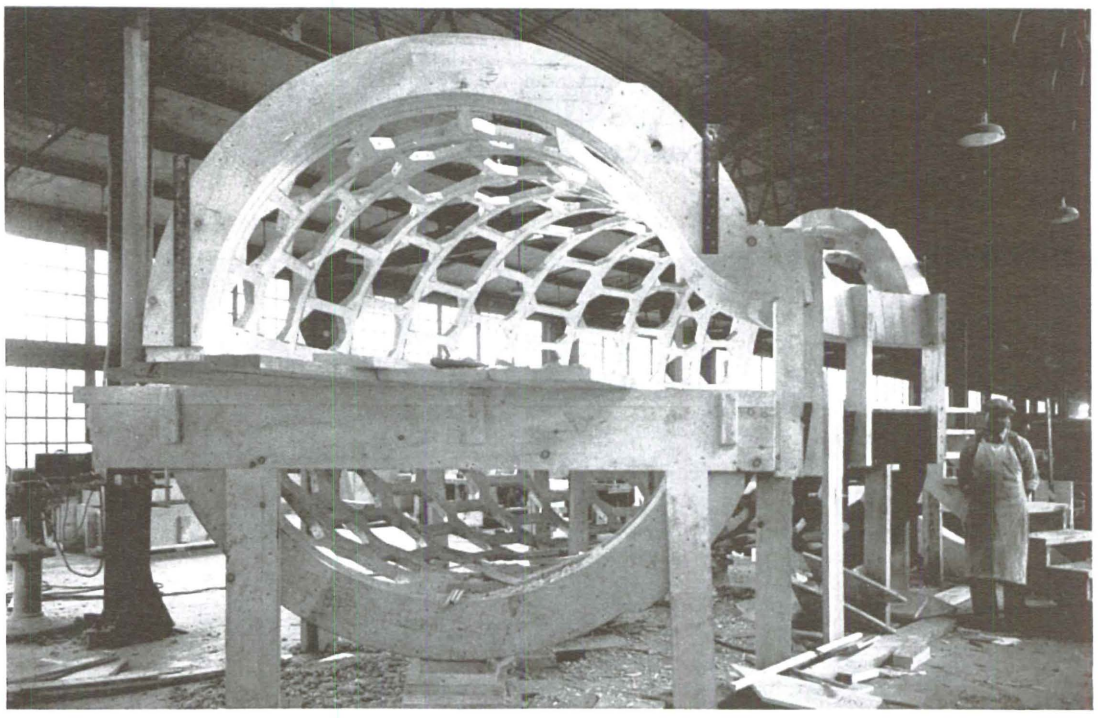


Above: The installation of knotty pine paneling in the RCA Studios in Hollywood, California, meets the necessary requirements of insulation and sound deadening effects and at the same time adds life and color to the room.

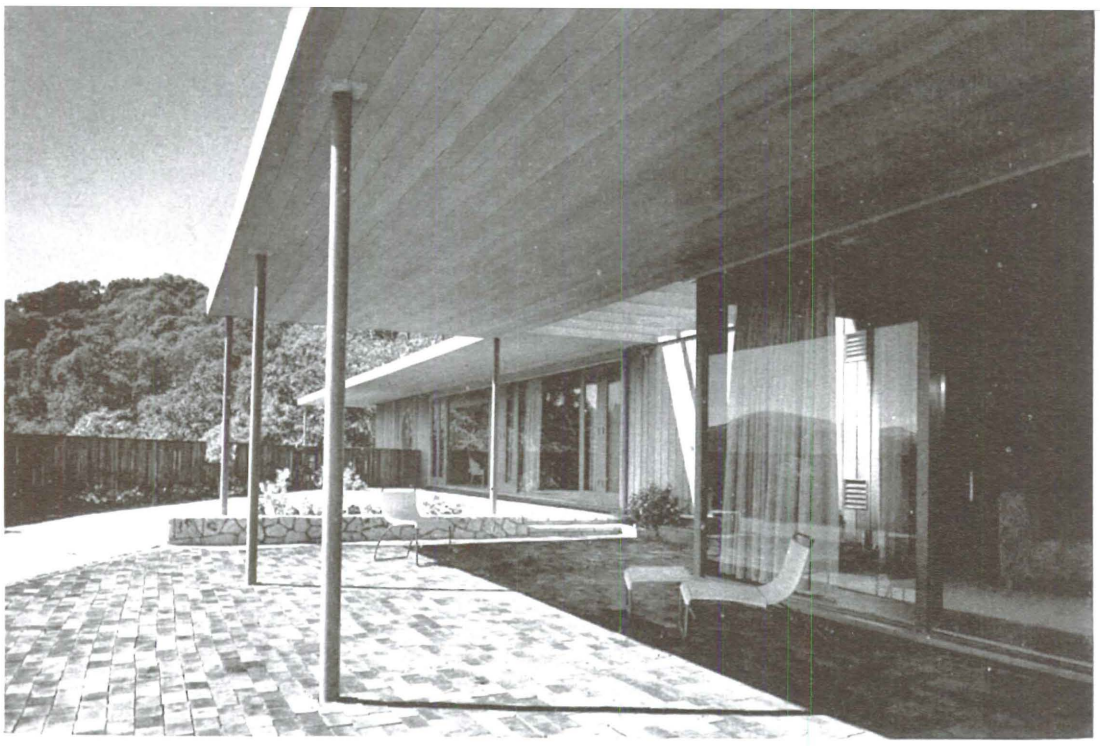
Below: Ponderosa Pine is an established material for special woodwork. This kitchen has paneling and cabinets of Ponderosa Pine; the drainboard and counter are of clear Sugar Pine.

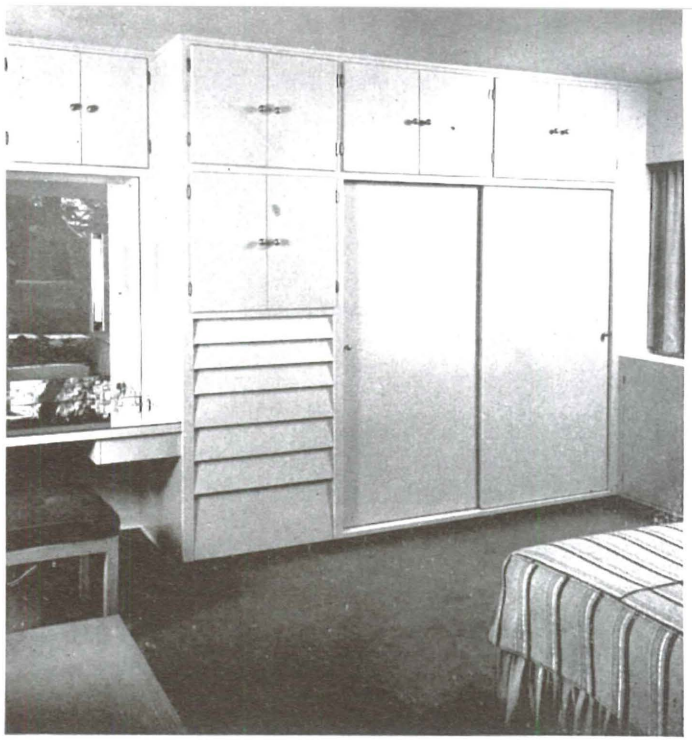
Right: Sugar Bowl Lodge, Norden, California. The exterior siding is of Ponderosa Pine boards and battens.



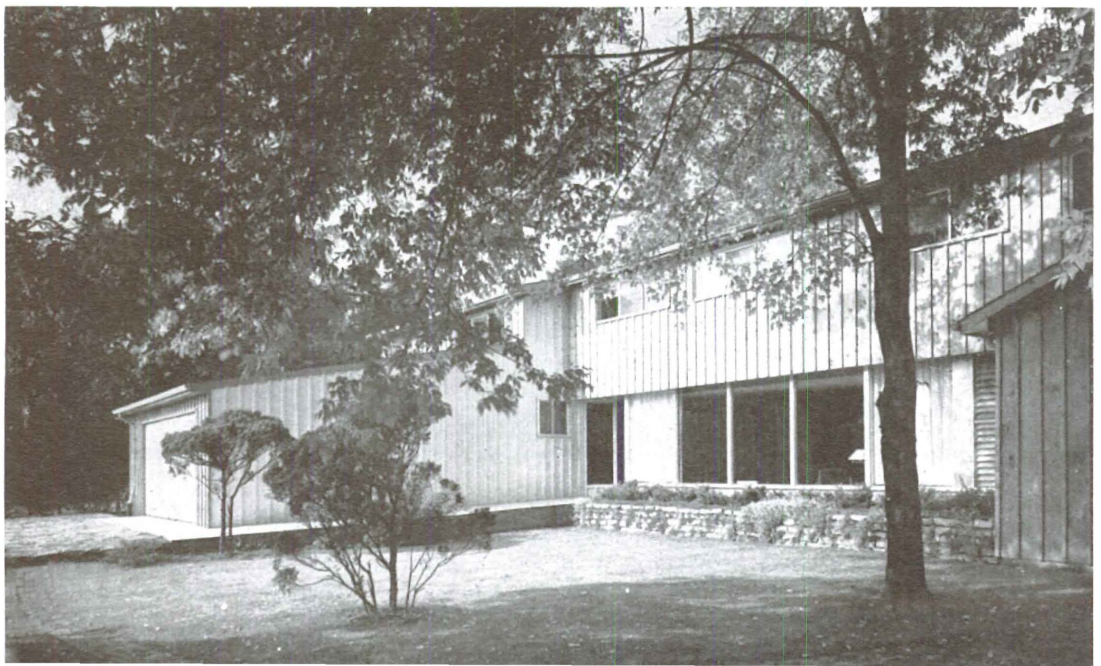


Above: Idaho White Pine pattern for the Pelton Water Wheel Company. Idaho White Pine and Sugar Pine are chosen by pattern makers for this exacting work because they meet all requirements for the results necessary in design and detailing. Left: The Hotel Margaret, Bonner, Montana, built in 1898 entirely of Larch, demonstrates the durability of wood as a building material.





Illustrated on these two pages are some of the representative uses of wood in home construction by foremost modern architects and designers. Directly above: Storage wall of Ponderosa Pine. (Photograph courtesy Sunset Magazine). Top left: Ponderosa Pine used on the ceiling of a gallery. Center: Clear Idaho White Pine in natural finish. Below: Entire exterior of Ponderosa Pine siding. Opposite page, top: Window units of Sugar Pine. Below: Ponderosa Pine side in batten and board styling installed with the rough side of the board exposed and finished with a stain.



The acceptance of lumber and lumber products manufactured by mills in the Western Pine Region is the primary objective of the Promotion Department. This forward-looking division of the Association began the first nation-wide promotional campaign in the lumber industry consistently carried out by sales and informative messages to potential consumers in space advertisements appearing in a wide selection of publications. The success of the campaign and the resulting increase in business has benefitted the entire industry and the many communities throughout the West which depend upon it.

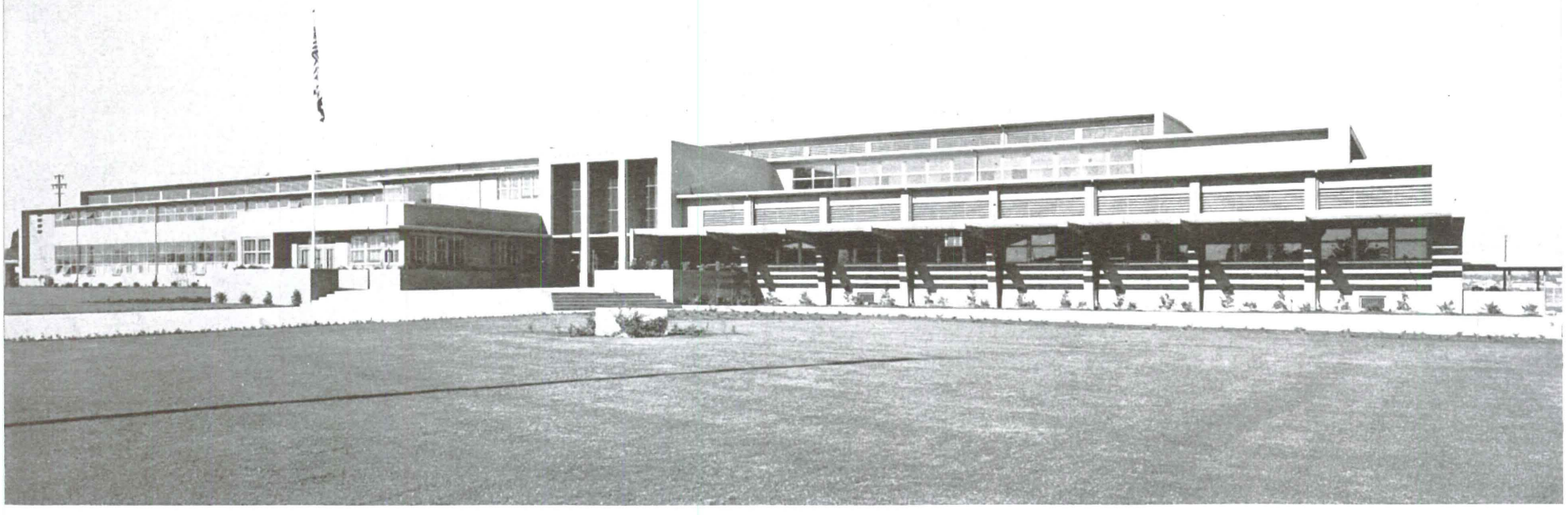
By visual education, the use of Western Pines and the methods followed in lumber manufacture are being brought to the attention of schools, clubs, social organizations and other agencies interested in the use of wood. These films were the first to have been made available to television, and the vastly increased audience more than justified the promotional efforts in this direction. Special exhibits and displays of products, woods and methods are prepared and supplied to conventions, home shows and for permanent display rooms.

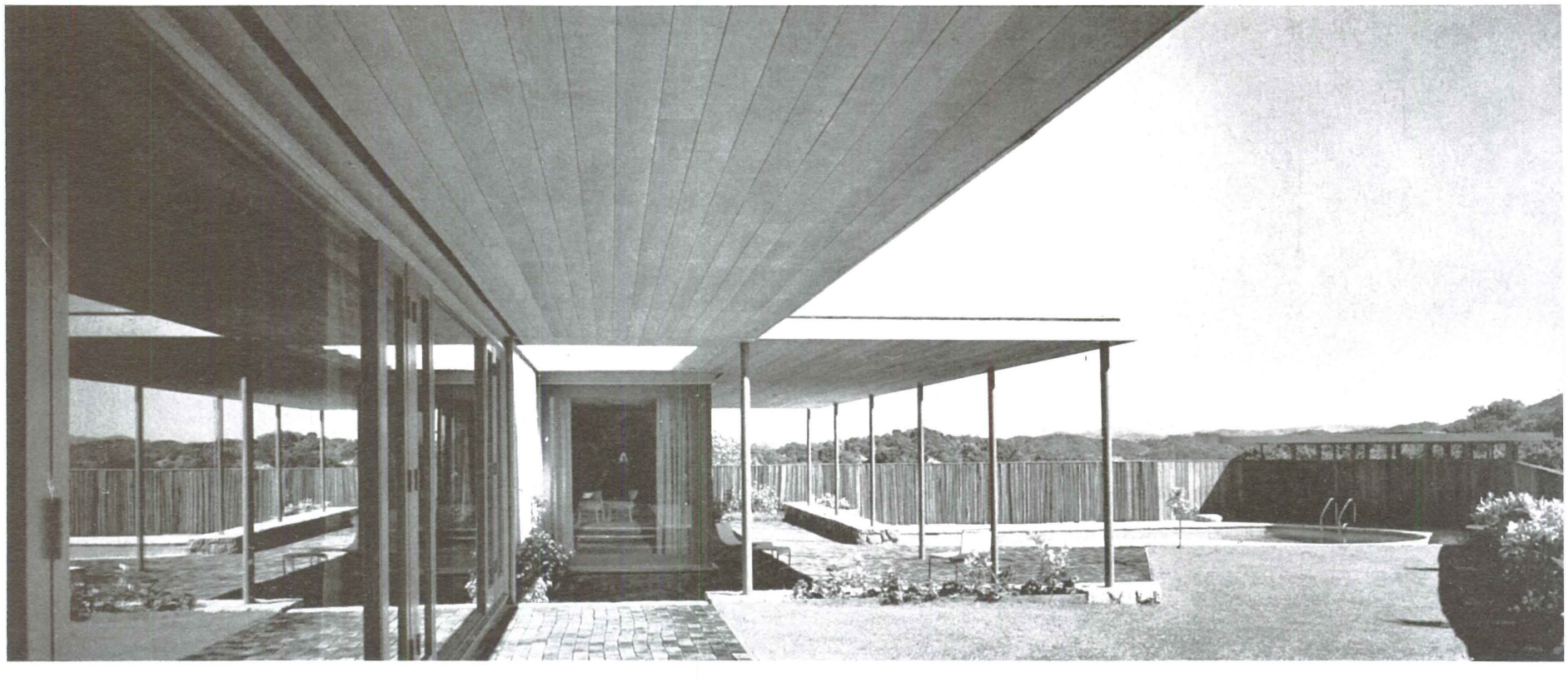
An impressive list of publications, booklets, informative literature and releases is made available first to all members directly and to consumers through advertising and publicity in general. The members and manufacturers in turn distribute many booklets to their potential customers. The schedule of publications may be had upon request. Single copies of nearly all publications are available free to all architects.

A field staff of competent men is placed strategically throughout the nation. These men are thoroughly acquainted with each individual territory and devote their time to gaining greater utilization of the Western Pines and associated woods. They assist in clarifying any questions on the grades and species and in the writing of better specifications. In general, they handle a large number of "trouble shooting" calls and establish confidence between the consumers and the manufacturers.

In addition to the work handled directly by the Association staff, a part of the program provides financial aid to the National Lumber Manufacturers Association, the Wooden Box Institute, and the National Woodwork Manufacturer's Association. Through the National Lumber Manufacturers Association, and directly, coordinated working relations are maintained with the National Retail Lumber Dealers' Association and its affiliated regional retail associations; with the National Association of Commission Lumber Salesmen and with the National-American Wholesale Lumber Association. In this manner, the Western Pine Association is assisting in the over-all effort to cement friendly and useful relations with all branches of the industry in stimulating the increasing sale and use of lumber.

From forest cover to human shelter, the story of Western Pine harvesting and manufacture, and the application of its product, is an industrial epic typical of the American genius for organization and production, painstaking craftsmanship, and inspired design. In his office, in his home, in his church, in his school, wherever man works or plays, he is the beneficiary of the forest and of those men who have transformed it into human shelter. For its part in the majesty of building, the Western Pine industry is proud of its achievement, humble in the face of its task.





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